



CARCASS

PANTERA



**ANTHRAX
GG ALLIN
KREATOR
PESTILENCE
SOCIAL DISTORTION**

**MORGOOTH
PRONG
DEICIDE
STRANGLERS**

SEPULTURA PULL-OUT POSTER



KREATOR

NO MERCY.

Exploding beyond "EXTREME AGGRESSION" is their

skull-searing, second album, "COMA OF SOULS,"

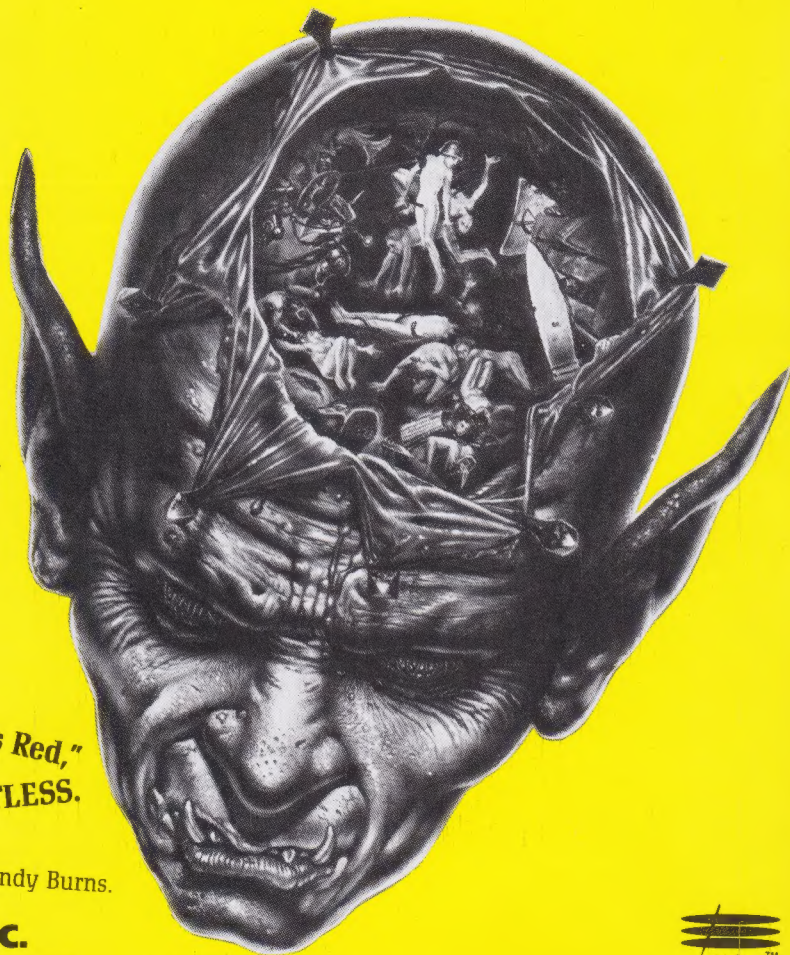
featuring "People Of The Lie," "When The Sun Burns Red,"

and "World Beyond." **RELENTLESS.**

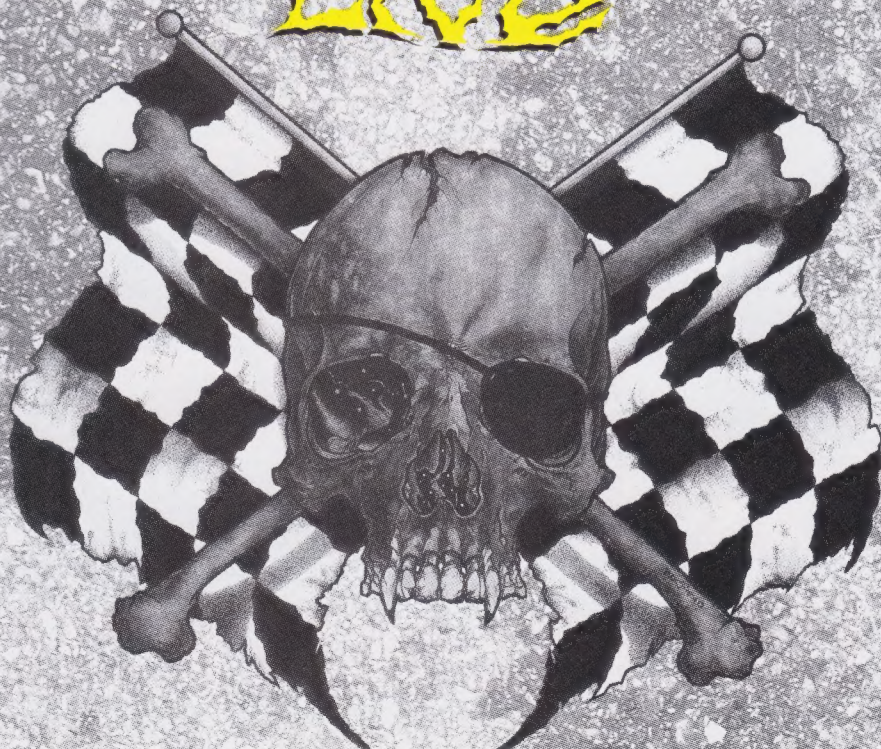
Produced by Randy Burns.

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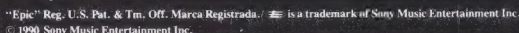
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Welcome to **PIT#7**, your ticket to a comprehensive journey through the world of modern musical mayhem.

This issue takes you into the twisted mind of **GG Allin**; chronicles the Texas Power Metal exploits of **Pantera**; explores the deathmetal world of **Obituary** and **Deicide**; talks with metal innovators **Prong** and **Vio-lence** and old standbys **Social Distortion** and **The Strangers**. And much more. Full and complete coverage of the harder-edge of the musical spectrum.

A glance at the masthead will tell you of the absence of a key staff member. Sadly, editor Patrick Barber has left the fold to pursue other interests. Or something. But fear not faithful, me and the rest of the **PIT** staff will continue to bust ass to bring you the finest in reviews, interviews, reports, photos, whatever it takes to keep you, the reader, abreast of what's happening in the music world, coast to coast and worldwide. If it's not in the **PIT**...well if it's not, tell us about it and we'll put it there.

A brief reminder in case you missed last issue-We'd love to hear from you. Pick up a pen and send us your opinions, ravings, fan letters, hate mail, death threats, goings-on in your scene, whatever you wanna say. So dive into the **PIT** and enjoy! -FW

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PRONG



A long time ago, a band called Cream gave birth to the term 'power-trio'. A quarter of a century later, that term has been redefined by Prong. Precise, tightly controlled yet barely restrained, Prong combines hardcore sensibilities, metallic riffs, lyrical intelligence and immense, intense power to create music that is difficult to pigeonhole and easy to enjoy. The latest and first major label release from this New York City three-piece, *Beg To Differ* is a potent and authoritative work that marks Prong as a band of vision and has garnered respect and admiration from all corners.

PIT: When did you get back from Europe?

TOMMY VICTOR: Let's see, I've been home for about a week and a half. We were

in Ireland, Scotland, England, Holland, Germany, France, Italy and Switzerland. Would you say that you had a big following in Europe before you got it going in America?

It's hard to tell sometimes, I really don't know. I think on the East Coast we had a good thing happenin'. It's picking up over here, though. I guess we were better over there first.

Do those people (Europeans) respond differently to your music?

I think the Europeans intellectualize about things quite a bit and over there it is its own style; let's put it that way. They go

into a lot of different details. I think everything is a little bit removed from the music. So we weren't just known as just a rock band, entirely. They had all kinds of interpretations of it. Over there, it started out that the people were more aware of us as a hardcore band more than anything.

Has anything changed since this record came out, as far as the way you do your live show and how people respond to you?

We haven't played in America since the record came out. So, we don't know. In Europe, the response is wierd. They have a very negative attitude towards major labels over there. I mean, the response is great but a lot of our die-hard fans weren't there 'cuz we played with Faith No More. They didn't want to pay the high ticket price to see them, so it was like we were

exposing ourselves to new people as well as the real enthusiasts who were there for us. Responses were good everywhere in Europe. To really gauge it we'd have to play with bands a little more similar to us than Faith No More. Over here, I don't know. You'll see when we play Denver again.

Do you use a lot of restraint musically?

That's a good adjective to use. I never really thought of that. The word I always use is concise. I'm not a big fan of excess. I mean, I like Steve Vai's playing. But even if I had the technique I'd never play like that because it's just too much. There's just too much going on. I just like simplicity. I like the initial impact more than any kind of frills. As far as production goes, we kept down to the basics on this album. I didn't find any reason to do any excess on it. I just think the songs hold their own and that's how it is live. We try to play strict and heavy duty rhythm as much as possible and keep away from all the mush. I think it's getting better. I mean, I think that *Force Fed* was kind of a mushy record. We're getting better at what we do. I think on the next one we'll be even more disciplined.

Who writes the lyrics?

I wrote 80% of the lyrics, Mike wrote two lyrics on the record.

Which one's your favorite, lyrically, out of all of them?

I think the title track is my favorite, lyrically. That one really summed it up more than any other. It's sort of, in a way, through all the lyrics, a quest for individualism and honesty.

What's "Prime Cut" about?

It's about dreams that people have and promises that are never kept. Basically, what the promise that is promised is; is everyone's success and hard work equals a good life. The guarantee of a piece of the pie. I don't think that's a good thing to promise. That's what the media does a lot. American propaganda feeds the masses that whole concept. I feel that a lot of people are getting a raw deal. You pay your taxes and you still get nothing out of anything. So, it's pretty much about working your ass off and getting nothing out of it.

How did you work the idea of meat and flesh into it?

It's like you're promised the prime cut, you think it's a good cut of meat but actually, it's not a good piece of meat, it's a gristly piece of meat. The people don't know any better. They think they're getting the best there is but it's really not of any quality at all.

Have you worked with Pushead before?

We've been corresponding for a long time. Ever since the first demo came out. We've always got a really good response from him. We met a couple of years ago. Met again, back when we were on In-Effect. Been pretty much friends for the past couple of years now. He's always been a big fan and we've always loved what he's done and he wanted to do it. He had been bothering us to do it for a couple of years and we definitely wanted him! So, it was mutual. I think he's the best man for the job. We're really happy with it.

What's the difference, if any, of being on Epic as opposed to the previous labels you were on?

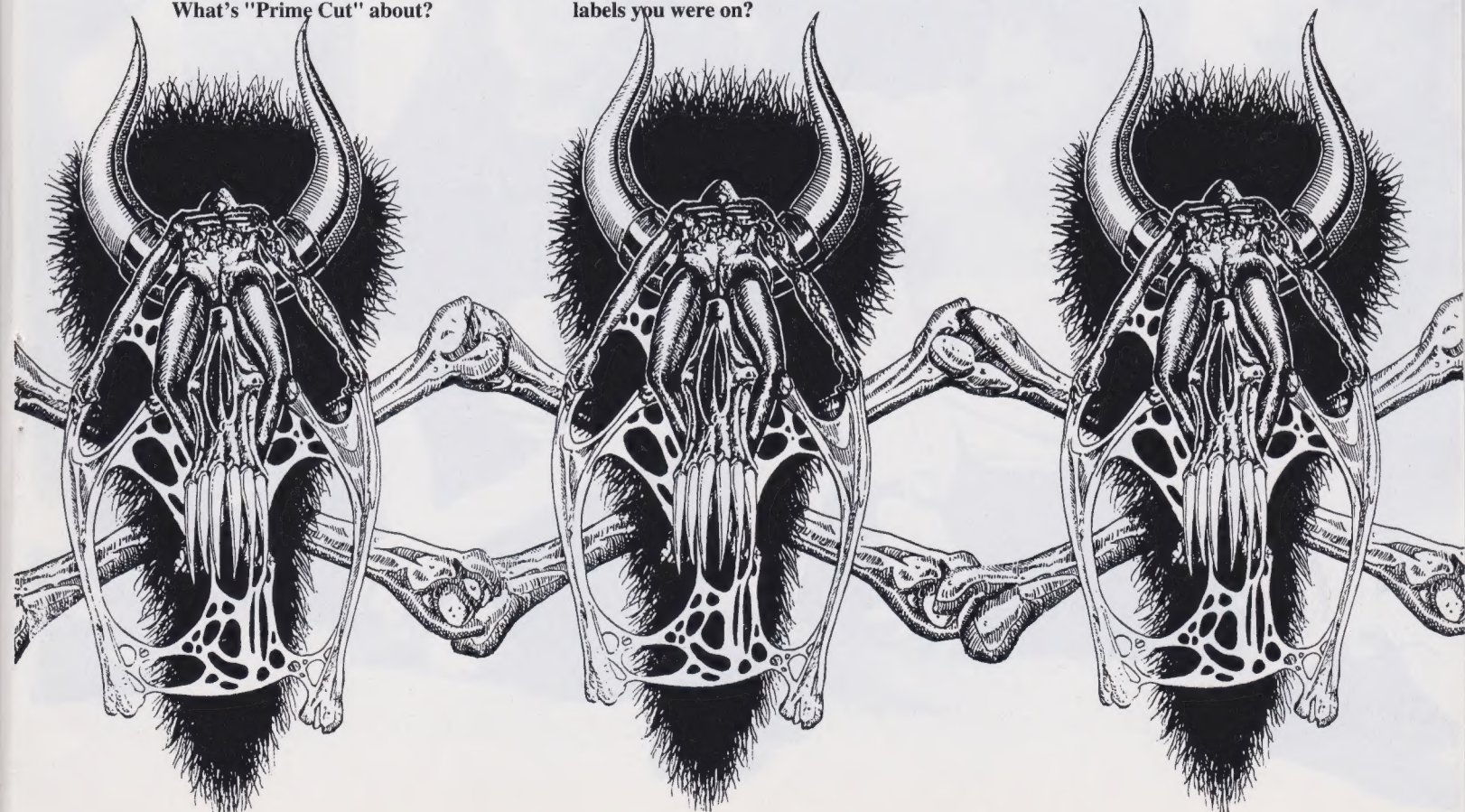
I'd be lying if I said the pressure is off. The pressure's on a bit more. But we have a lot more time to work on what we're doing. A lot more time to spend on getting better. Of course, getting on the road, too, there's a better opportunity to do that than before. You got more support to go on the road. We're not getting a hell of a lot, but enough to get us out there. Before we had rent to pay, we had regular jobs and it was really hard to get out. Now, we can do it.

Has your attitude changed since you've started playing in front of a lot of different people?

It doesn't change my idea about music that much. Changed some of my own ideas about playing. You have to be on top of it to go out there and play well every night. It takes a bit of discipline. I think it's good that every night's a challenge. Every night you try to do better than the night before. There's a lot of disappointments and hard times but there's a lot of good nights, too. It's just getting to the point of how to deal with good performances, bad performances, good playing, bad playing. I believe I got more introverted than anything else. I just want to go out there and do the best I can.

Have you done any more writing since the album?

Oh yeah. We have four songs in the wings. We've only worked on two of them but there's four waiting to be performed live and to be recorded whenever. Y'know, we don't have much time to rehearse the new songs. It's hard to rehearse on the road at this level. As an opening band we're constantly traveling.



ANTHRAX



After years of suffering inevitable comparisons to the likes of Megadeth, Slayer, et. al. Anthrax finally delivers the goods sure to set them apart from the speed-thrash-heavy metal pack.

Persistence Of Time is the album I've been waiting to hear from Anthrax since their 1984 debut, *Fistful Of Metal*, launched them on to an unsuspecting Los Angeles metal scene.

With *Persistence Of Time*, Anthrax has finally come into their own—developing a distinctive sound which combines their trademark mile-a-minute speed with thoughtful lyrics and refreshing melody.

PIT: I've read that the band spent a lot more time on the writing and production of this album. What difference do you think that made in the final product?

JOEY BELLADONNA: Well, I certainly think the mix is a lot better than previous albums. Everyone says the album is darker and heavier, but personally, I think it just sounds well prepared. We took a lot of time off during the summer to get away from each other and then when we came back we all felt real strong about playing together. I have never been as prepared as I was for this album. Normally I never have a chance to give anything much thought, 'cuz we're so rushed all the time. When you sat down to record the lp, did the band have a certain game plan in mind, or does it just come together spontaneously?

It depends, it's hard for me to say because I'm not really around when a lot of the writing is being done. But once we get to the recording stage nothing is forced. It's all real natural and fresh.

Does it get easier or harder with each album?

It probably gets harder because so many things have already been done, and it's so easy to intertwine with other people's stuff. Plus you always want it to be great, better than your last, yet, you don't have an unlimited time to do it. You've gotta get it done and move on.

Are you happy with the reviews and sales levels you've achieved with *Persistence*

Of Time ?

We're never satisfied! We're always striving to do better; to reach gold and then you want to hit platinum. There's always something more to strive for.

Has the censorship issue had any effect on the band?

No, we've never been too concerned about that. I mean, sure, we cut back in some of the swearing and stuff, so we didn't get that much shit from people. Who wants to listen

to jump on a bandwagon, but if people dig what we're sayin' that's cool. That's one thing about Anthrax, we're totally spontaneous but we don't try to ignore what's going on in the world. It's challenging to take that awareness and put effort into a song to make it mean something. It's all about making every word really forward and say exactly what you want to put across.

Do you ever worry that the messages might get too deep?

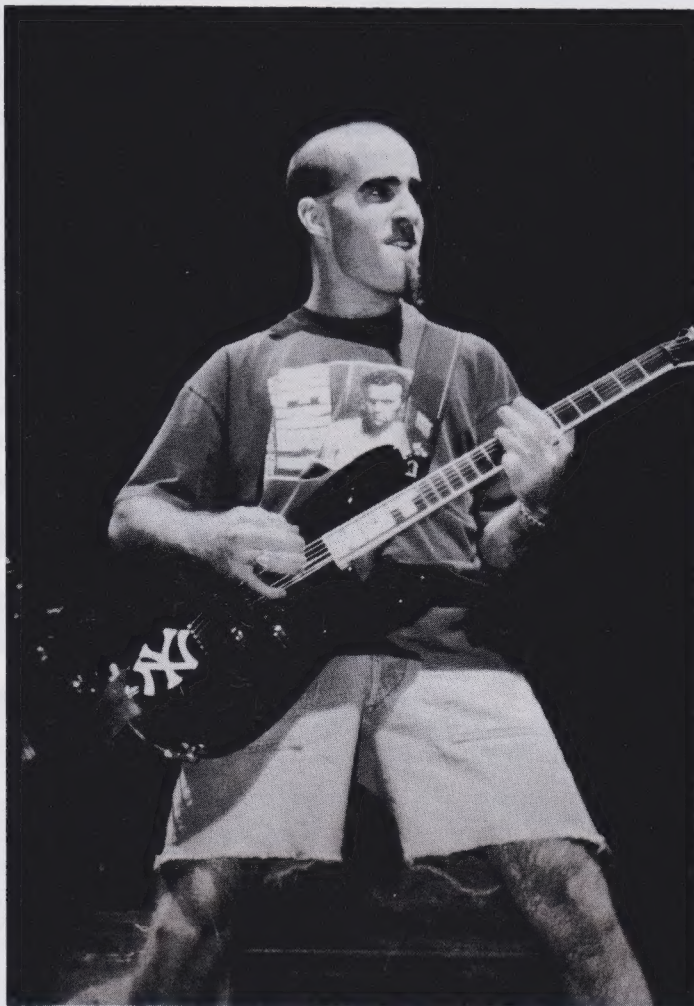
No. No, it doesn't have too. No matter what, if the song is good the tune and the music will carry it. People are listening to and enjoying the song without paying too much attention to the lyrics. They just say, "Wow, that's so heavy and cool", or whatever. But the majority wouldn't be able, on first or second listen, to tell you what the song was about. They just know they like it. I didn't know, a few times, what the lyrics were saying until Scott would tell me. I'd just be singing along.

Any new bands or players out right now that really knock you out?

Actually there's not a lot of new bands I can deal with. I like a lot of different music, like there's some cool rap stuff like Public Enemy. In this band everyone listens to something different. One guy might want to hear some Madonna while another may want to listen to Sabbath. It just depends on the mood and the day. There's something to be said for all types of music. Yet when I get ready to record Anthrax, I'm ready to do something completely different than anything I listen to for pleasure. I'd be drained if all I ever listened to was Anthrax, or one particular style of music.

As we concluded the interview I asked Joey if touring ever got old. Watching him 15 minutes later tearing it up on the stage, I recalled what his answer was....

"No, never, that's the really great thing. Sure, you may need a break to touch base at home or get some clothes, but then you just can't wait to get back out there again. Touring and playing in front of the fans, that's what makes it all worthwhile. Those few minutes on stage is what it's all about."



to someone giving them a hard time? But overall, I think it's a drag. If anything, people can use our music, y'know the positive message to better themselves. People who go out and do something stupid then blame it on music really have a deeper problem rooted in something else. To blame the music is ridiculous.

I keep seeing the term 'socially conscientious' being applied to the band. Is that the intent when creating an album?

No, we just write what we feel, it comes naturally. We never set out to be issue-oriented, and we're not trying to get our fans

PIT



Acclaimed leaders of the deathmetal influx, Obituary first gained notoriety with their album *Slowly We Rot*; a grinding, hellish soundtrack featuring fiery, gurgling volcanic eruptions from the bowels of the earth, otherwise known as John Tardy's vocals. The Florida five-piece has since added guitarist James Murphy of Hallows Eve and Death fame for their latest, *Cause Of Death*, on Roadrunner Records.

PIT: Who is Obituary?

TREVOR PERES: There's John Tardy, he's the dude who makes wierd, loud growling noises. His brother plays drums, Donald Tardy. We got our new bass player, actually he's been in the band almost a year now, Frank Watkins. Then

me on guitar. Now we have James Murphy from Death playing guitar for us. He's on our new album. The album was actually recorded all the way up to the rhythm tracks. He came in and slapped some leads down so he's in the band now. He's working out pretty cool. He's gonna be on the road with us. You'll see him on stage. freakin' like the rest of us.

Is this your first big tour?

Yeah. We played Milwaukee one time and Mexico one time, but we've never done an extensive tour. Locally, when we play, we go nuts on stage. We have a crazy stage show. Hopefully you'll be witnessing the full stage show. We're having problems getting permission to use pyro because of certain matters. Hopefully, it

will change sometime during the tour. I think it will. It'd be great if we can start using pyro again so you can see the full Obituary stage show. We don't just go out there and play music, we freak! We have the huge flames!

What's the new record called?

It's called *Cause Of Death*.

Do you think it's wierd how people today, who are very much alive, are so obsessed with death?

I don't really find it strange. Everybody should realize that death is there and one day you're gonna die. You will die! I don't give a fuck who you are, you're gonna die! It's a cold, hard fact and you gotta face it. A lot of people just shut it out of their minds then they find out they only got six

months to live, so, they start freakin'. I just think it would be smart if everybody was ready for death, just accept it. Of course, none of us wanna die a brutal death. Actually I think it would be great to get my fuckin' body cut in half; see what it's like. To be able to know if I would be able to know if my top half could see my bottom half; layin there, cut off, bleeding like crazy before I died. Doesn't that fascinate you?

So you view this death obsession thing in a positive way, whereas the older folk see it as a negative thing.

Yeah. I wish people wouldn't look at my album and say I'm satanic 'cuz I'm not. People think that a lot of any death band. Shit, my fuckin' grandma freaks on Skid Row, she thinks their satanic! That's how stupid some people are. I think any religion, Satanism or otherwise, is stupid. I'm Agnostic; I think religion's a waste of time.

What is "Godly Beings" about?

(heavy sigh) Basically... I'm not sure. (laughs) Me and Allen wrote the song. I just made the title up. 'Cuz we were on Godly Records, it was a compilation. We were called Executioner then and we had a demo tape. We put two songs from the demo on that compilation. Anyway, I just thought the word godly would be cool in a title to a song.

The vocals sound like some sort of instrument.

Exactly! That's the way we see it, kind of another instrument. There's parts where he does use some words. Our new song has words, but a lot of it isn't words at all which is totally cool. Some people think that he doesn't say anything at all but he does. There is some words. Some people say we don't have any lyrics at all.

What do you usually listen to?

Well, last night I was listening to *Leprosy* from Death. I listen to them and I listen to Autopsy. I just bought the Paradise Lost cd, I enjoy that. It's a very nice, heavy, slow album. It's an import. They don't sell it in America. It's real slow, death metal. You don't hear any fast beats at all. Total sludge! It's pretty heavy. It takes a little while to get used to.

I think you guys have a lot better sound when you're goin' slow than when you're goin' fast.

You'll love our new album then 'cuz we do probably almost as much fast parts as we did on the first album. But, the songs are longer now and there's a lot more slower parts; a lot more crunchin', slow rhythm, sludge shit that we do. We like to change around a lot, y'know, like, speeds. Sludge is our trademark, though.

Does Florida breed deathmetalers or what?

(laughs) Yeah, I guess. There's so many crazy drugs goin' around here! Actually, there's still a lot of glam bands and there's a lot of good deathmetal bands that aren't all unoriginal. Like, Deicide stands out; Atheist, Death, Morbid Angel. If you listen to their albums you'll notice they all have a different sound to them. Those bands just kinda stand out. There is a lot of other deathmetal bands around in this area that are trendy and cheesy. But, the good ones are the bands that stand out and there's a lot more. There's a couple that haven't been signed that I think could do something. I don't know the real reason to tell you the truth. I can't pinpoint it. It could be because of the sun or the beach. Everybody likes the beach except for Deicide. They say it sucks here. But, this is my home town and we'll always be from Brandon, Florida! There's a few other bands from here like, Savage is from here and so is Savatage.

Are you psyched for this tour?

Totally, dude! Freakin'! I can't wait until my first gig. I can't wait to see the facial expressions of the people in San Francisco 'cuz I've never been to California and I cannot wait! We'll have tour shirts, too. They're gonna say "Rotting Slow in America" with all the tour dates. I'll see everybody on tour. Party and have fun. Meet some fine women! You all be cool!

PT

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SCATTERBRAIN

HERE COMES TROUBLE



From the ashes of New York thrashmasters Ludichrist comes Scatterbrain, aptly named for an outfit that draws from influences as varied as Mozart and Cheech and Chong. Their debut album, *Here Comes Trouble* on In-Effect Records, is a hard rocking exercise in musical diversity and lyrical brilliance.

PIT: Are you a thrash band?

TOMMY CHRIST: I don't think so. I mean, there's one or two thrash parts, to me, on the record. To me, thrash is like real super fast. I don't think we do that. I call ourselves a rock band. Ludichrist had more thrash involved, hardcore, y'know, the speedmetal thing. We were leaning toward that and we just decided to go all out in Scatterbrain.

What exactly happened? I heard you broke up then got back together.

Actually, it was like, me, Paul and Glen were in Ludichrist and we just got bored with it. We didn't want to do it anymore. So we stuck together, us three, then we found Mike and Guy, the drummer and bass player.

Did you make the record pretty much right after you had written the songs?

The whole process took us probably about nine months. We wrote and rehearsed for six months. Then, by the time we got in the studio, we were in and out alot; it took like two months. Like, going in for a week, take a couple of days off, go back for another week, that type thing. It would've been better to have recorded the whole thing straight away, but the way it worked out, we booked time and we used it up, like way fast. Then the studio would be booked so we had to just do it when we could.

You guys seem to have a good communication thing going with the audience when you play live.

We try. I think that's the key. We just go out there with the attitude that we're going to have a good time. When we do that, I don't know, it reflects on the audience. They can see we're having a good time and they have a good time with us; it goes back and forth. We feed off each other.

Is your version of Mozart's "Sonata No. 3" an extended version?

Yeah, they did the "Sonata" and then they played "The Barber of Seville", which is something off the last Ludichrist album. We got it from a Bugs Bunny cartoon.

Don't you think it's interesting how you can fit classical into a hardcore format?

Yeah, the way it's arranged and performed it does. Y'know, if we did it

Yngwie-style it wouldn't work. But, the way they approached it, it worked. It probably surprises some people. People who haven't really heard us think we don't do "Down With The Ship" live, they think it's all sampled off the record. Then we go out there and do it, they're amazed by that. Couple songs later we hit them with the instrumentals and we got 'em hooked, the rest of the show is easy. We set 'em up, we fuckin' knock 'em down, then we go.

Sounds like you guys are really enjoying yourselves.

Oh yeah! We're havin' way too fuckin' much fun than we should be allowed to have, but it's working. We've been out for two and a half months. We've only had one argument. We're getting along great, havin' so much fun. There's no reason to be down or anything. Just havin' a good time!

What do you think has happened to all the hardcore bands over the years?

There's some bands still doin' it. We go to some cities and hardcore bands will open for us. I don't see anything different or something I haven't already heard. But there's still an audience for it and there's still kids playing it, so good for them. It's easy to play. When you're a kid and you want to start a band the best music to play is hardcore. Because you only have to know three fuckin' chords. Get a guitar for \$50 and you're in there, you're in a band. That's how I first got into Ludichrist. I said, fuck it, these guys started a band and they needed a singer. I never saw them before. I was into hardcore. I figured, it doesn't take much to sing this shit. So I did

it!

Why do you wear a robe and pajamas on stage?

In case I get tired in the middle of the set and wanna take a nap, I'm dressed for it and they're comfortable.

Do you think there's an advantage to playing real loud?

I think it depends on what kind of music you're playing. With rock, I think, Yeah, volume works, volume helps. You can get the feel for it when it's blasted in your face. It's gotta sound good, too. Some bands crank to ten and have no clue, so it just hurts your ears.

What are your plans, musically, for the future?

Same type a thing, you know. Just whatever pops into our heads. The thing about Scatterbrain is we can do whatever we want because that's the kind of thing we set for ourselves in the beginning. We'll do the do-wop, we do the classical, the funk, the rap mixed in with rock. So, pretty much we're open to do anything. We're just gonna sit down, after the tour's done, and start writing. Whatever pops in our heads pops in our heads. I wouldn't expect anything too different. Whatever happens. Maybe the next album will be reggae or fuckin' country, who knows.

Do you see people who don't normally get into thrash groovin' to you guys?

Yeah. There's something for everyone at our shows or on our record. Our parents and stuff even like it. Mike's father really likes the classical song. We have a real varied crowd. We got your young heavy metal kids, we've got your college type

people, some biker types. We get a little of everything.

Where did you get the name Scatterbrain?

We needed a name and one night at practice Paul was playing this Jeff Beck song called, "Scatterbrain", and we all thought that was a good name. It fits us well; fits our personalities and our music.

Was there controversy over the name Ludichrist?

Alot of the chains wouldn't put Ludichrist records in their stores, shit like that. I guess it offended them or whatever. In some cities in the South and Midwest the people get offended easily. It fit the band and what we were doing at the time. Now it's completely different. We just didn't want to do that anymore. Now it's not Ludichrist and it's not anything like Ludichrist. We just wanna have fun, so we write fun songs and people have fun listening to them.

Anything else going on that we should know about?

We have a video for "Don't Call Me Dude" which is on Headbanger's Ball. We have other stuff goin' on that we can't talk about. Mainly, just the video. We have a month left on this leg of the tour then we're going to take a month off, maybe write a couple of songs, then go back out in September. Do the country again, maybe with a different set; throw in some new songs. Hopefully get to Europe after that. Then, come home for Christmas, sit down and seriously finish writing, get in the studio and record.

Pit

MONGO BOY AND MR Mallet



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Straightforward sacrilege and basic blasphemy identify Florida's Deicide as major proponents of godlessness and Satanism. No ambiguity here--Deicide, both musically and lyrically, is a brutal and vicious attack on the religious status quo. Bass/vocalist, Glen Benton is the driving force of the band.

PIT: When's Deicide going on tour?

GLEN BENTON: Well, it depends on the tour support we get. We're not lookin' to get in debt with Roadrunner Records! We ain't got no management now so I've been handling everything for the last four or five years. So the only way I'll do a show is if it's guaranteed money. Y'know, that kind of situation.

Won't your album sales cover the cost of a tour?

We haven't made a dime yet, so what's that tell you? The album sales are doing pretty good but as far as makin' any money or seein' anything out of it, we haven't seen nothin'. We just got a royalty statement for four days of U.S. sales, it was for like ten thousand dollars, we paid the record off the first week it was on the market. That's not too bad, man. We ain't made no money, though. That's why we're doin' these tours to make some money to survive. They have plans for us touring the states but I don't know what it entails. But I'm sure something will happen where we'll be out on tour.

I've heard that you guys are pretty much getting banned left and right.

I don't know. I've heard we've been having problems in Germany. I don't know what the deal is, but we're headin' that way. (laughs)

Where do the ideas for your lyrics coming from?

From my demented mind. From my experiences that I've experienced and from my nightmares.

Do you get a lot of material from your dreams?

I get a lot of inspiration from my dreams. A lot of it I get from my tormented soul. That's if I sleep. I spend most of my nights staring at the wall. When I do sleep, it's pretty fuckin' agonizing. Last night I had a pretty mellow dream. I dreamt that all my teeth fell out. I had to Superglue them back in my skull. (laughs) but they kept falling out. That was a mellow dream. I've never had a nice dream that I can remember. One of my harshest dreams was being shredded, ripped apart. Those are basically the most gruesome ones. I have a lot of dreams about falling from high places. I'd say 80% of my dreams are about snakes these days. It definitely keeps my life in pure torment.

Explain some of the lyrics.

I wrote the lyrics for "Sacrificial Suicide" after contemplating suicide. As far as at-

tempting it, I think everyone in the band has tried it three or four times. I'm the only one close to ever succeeding. That song just came to me. It's about me killing myself to gain power and that's about it with that song. "Lunatic Of Gods Creation" is about Charles Manson. "Deicide" is about killing Jesus Christ. The person who killed Jesus Christ was known as the deicide. I'm the resurrected deicide and I'm here to preach the teachings of the deicide.

Do you perform satanic rituals?


Every month. Twelve months a year. What can I say, after you've been through quite a few ceremonies it kind of distorts your views on life. Lately it's like the holy ghost has been real close to my mortal shell, so I've had to scare him away. Recently I've been branding my forehead with upside-down crosses, so he's staying away. It's like, if you go out in public with a cherry red, indented, upside-down cross on your forehead there's not too many holy people that will approach you.

Do you have any favorite blasphemies? Things you like to say or do?

As far as my vocabulary goes, there's not a day that I don't wake up and say that god is dead and that Jesus Christ was fucked in his ass by his fuckin' disciples. As far as blaspheming things, there's been quite a few instances where I desecrated congregation places. I don't wanna give any names, cuz down here that sort of thing doesn't happen that much. When it does happen, the first person they're gonna come lookin' for is me. You know when the FBI gets involved, they'll be knockin' on my door everyday, wanting to search the place. See if I've stolen stuff from the cemetery. I'll say this much, I'll give you a ballpark estimation, I've broken into at least ten churches and desecrated them. I won't give you names but a few of them were here, a few in New York and a couple on the way from New York to here. It's done in an untasteful manner. When you make the walls bleed, it kind of fucks with them. It just takes a couple alley cats. (laughs) Something with flesh that's still warm. You can write a lot on a wall with a dead fuckin' animal. The fatter the cat, dog or pig the more words you can write.

Have a blasphemous time in Europe.

We'll enjoy it! We get two cases of beer a night for our pleasure. Hopefully we'll get to see the Vatican. (laughs) I'd definitely like to make my presence known in the place where the pope lives. (laughs) You'll see a picture of the pope with a nice big boot print on the back of his ass. I'll get him dirty, roll him around in some dirt. I'll kick him 'til he's dead. I'll stomp on his balls for you.



DEICIDE

**"You can write alot
on a wall with a
dead fuckin animal"**

VIO-LENCE



Arguably one of the finest metal bands in the country, Vio-lence first rose to prominence touring with Testament and Voivod. Their first album, *Eternal Nightmare*, displayed their consummate skill, intensity and diversity. *Oppressing The Masses*, their second effort and first for Megaforce, shows further the heights this band is capable of. Insightful lyrics, fast and tuneful thrash. An absolutely electrifying live show make Vio-lence a band to contend with. We caught up with Sean Killian, vocalist, and heres how it went:

PIT: How's the tour?

SEAN KILLIAN: It's goin' okay.... Denver was a good show. We had a couple of others that weren't properly advertised, where we didn't get a very good draw. Over all it's doin' alright. We have 22 dates scheduled right now, we're tryin' to add another 20 somethin'. We're trying to work out a European tour, too.

What are some of the reasons you became a singer?

I just wanted to be in a band and there was an opening in this band for a singer, so I joined up.

What are some of your lyrical topics?

We have a song called "Liquid Courage", what we open with, it's about

alcohol abuse and how it affects the family. "Oppressing The Masses" is about, basically, the old tyrants controlling the country and destroying the people. "Engulfed By Flames" is about spontaneous human combustion. The album, basically, we call it *Oppressing The Masses* because most of the songs we do are about, in some way, some how, someone getting oppressed. So we thought that name would fit the album well.

Where do you derive your lyrics from?

From the news and shit I see around me. I watch alot of CNN and The Discovery Channel.

How would you say *Oppressing The Masses* differs from *Eternal Nightmare*?

We wrote this album as a band, whereas Phil wrote alot of the music on the last album. Now, writing the tunes is more of a band effort, so there's a little bit of everyone in it.

What's the most twisted thing that's ever happened at a Vio-lence show?

Bad security. A couple of shows it happened, but a couple out of a hundred isn't bad.

What do you mean by bad security?

Well, we played this show at The Palace in Hollywood and the security guards were just brutalizing the people. So I stopped

the show and said, 'Hey, you're in the fuckin' wrong here!' Y'know, these people didn't deserve to get thrashed on. They paid eighteen bucks to get in the fuckin' venue. I carried on a conversation for about two minutes about what a bunch of dummies they are and they dropped the curtain on us, so the kids ripped the curtain down. They had a huge curtain. It was a beautiful place and they fuckin' ripped the huge curtain down, chanting Vio-lence, Vio-lence, Vio-lence....

What are some of your favorite thrash bands out today?

Slayer.

Any words of wisdom you wanna pass on to our readers about censorship?

It's happenin', and it will happen. We can beat it by having people that are against it stand up and vote, write to their congressman and shit like that. If you continue to call your representative and you get them to do up a petition and get enough votes you can get it put up as a bill.

Do you have anything else you would like to add?

Just that if you get the Vio-lence album, to read the lyrics 'cuz that's 50% of what we're doing. If you don't read the lyrics you're gonna miss everything. We don't only write for the ear but we also write for the mind.

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SOCIAL DISTORTION



One of the foremost bands to come out of the Southern California early '80's punk scene, Social Distortion has gone through some serious changes. Their 1983 debut album, *Mommy's Little Monster*, was a landmark punk masterpiece marked by bluesy riffs and Mike Ness's acute melodic sense. Personal problems and drug addiction led to a long period of stasis for the band, virtually inactive until the release of 1988's *Prison Bound*. Their self-titled latest release on Epic is a mixture of traditional American musical styles; country, blues, rock-a-billy with a hardcore edge.

PIT: How's the new record doin'?

MIKE NESS: It's doin' really well. Sales are up there pretty high, man. It's kinda nice to see the response it's getting.

How do you think the sound has changed from the last record?

I think it's a little more aggressive. Also, the production is better. *Prison Bound* was the first record we had done in five years. We were still comin' out of the fog when we made that. I'm not real happy with the production on it. There's just some things I would've done differently. I think this record's a lot better. Y'know, throughout the years we've always tried to use our influences well. It seems on this record we finally have captured country, rock-a-billy and blues all in one. Those are all our influences, all influencing us equally. Rather than try to do just one I

believe in letting them all come out equally.

What do you mean by 'comin' out of the fog'?

Like I said, it was the first record we had done in five years. I had just gotten clean off of alcohol and heroin. So, we weren't really sure what direction we wanted to head in.

Are you the only founding member left?

No, Dennis has been with me since 1980, and the other guys have been in the band since '84. We got a good relationship.

What are some of the better shows you've played?

I, personally, like the big cities. But, then some of those towns like Austin and Atlanta and some of those rockin' little towns are good, too. I like Chicago, New York, San Francisco and L.A.

Do you think your audience has changed at all since the beginning?

Well, I don't think it's changed except for the fact that there's some new listeners coming to see us, y'know, people who weren't around in the early '80's and we're all for that. I think we're still misinterpreted by some of our listeners though. I mean, it's like we were labeled a hardcore band in those early years and I don't think we ever really were. So you get these kids who just got into the punk scene two or four years ago and they get this big idea about what Social Distortion is about. So, we're still misinterpreted in a lot of cities. They think they gotta come and dive

off the stage, slamdance, fight and do all that bullshit which we're not about.

Who would you say you're influenced by?

I don't know, really. I grew up with the Stones. I mean, I don't sound like Mick Jagger at all. As far as tones go, I don't know who I sound like but as far as styles go, Stones got a big influence on me. Then I was into the glitter thing for a while. Then The Clash and The Sex Pistols and stuff like that. The last five years it's been pretty much blues, country and rock-a-billy. So, it's hard to say just any one person. Although if I was to say anyone it would be the Stones.

How come you didn't title the new album?

Well, basically, we couldn't think of a name.

Why did you cover a Johnny Cash song?

'Cuz Johnny Cash is cool! We like Johnny Cash, man, and I always wanted to sing that song.

What do you have goin' on now?

Well, we got a couple of months to relax then we're going back out in September. We're going to do a four week major city tour of the states.

Do you like touring?

I love touring! I make a lot of friends and stuff. I get to see the United States, the different cultures.

You have any new songs coming out?

I'm busy writing, but not in any hurry to

GG Allin was released from prison on March 26, 1991. The resurrection is now taking place. The mission will now flourish and the disease continues to spread fiercely as the underground's rock-n-roll terrorist is back with a vengeance to destroy and rebuild in his name. His new band, The Murder Junkies, will record a studio lp (Allin's first since the Suicide Sessions, *Freaks, Faggots, Drunks and Junkies* now on Performance Records) to be released on the French label New Rose.

They are also ready for war when the command calls. Parole stipulations will prevent Allin from doing shows in any venue that serves alcohol, a decision Allin says he will challenge. "Nothing is going to hold me up", claims Allin. Some tour dates will be set up for the summer as well as a jury trial in Milwaukee, Wisconsin where Allin will stand up against charges of indecent exposure and disorderly conduct. Allin has paroled out to a Michigan placement center in Ann Arbor, a low-income boarding house, but says he will put in for a transfer back to Chicago before summer ends. But the commanding leader is back and ready to explode! PIT: Explain your charges, jail sentence, plans (as you mentioned on the phone) and current status.

GG ALLIN: I was charged with indecent exposure, assault and battery and assault with intent to do great bodily harm, just less than murder. The first two charges were from a show we did at The University of Michigan in Ann Arbor. I was sentenced to 45 days in the county jail. The less than murder charge was dropped to a felonious assault with a dangerous weapon, but I was set up. It's all a fucking blackmail. What it comes right down to is that they wanted me off the streets and stages. The United States secret service had been tracking me down for almost a year; long before all this shit even went down. They just had to find some way to put me in prison because they're afraid of my realities. But, as of now I've been down a year. They gave me one and a half to four years. I've got five more months to go. I'll see the parole board soon. If they do decide not to release me, I'm going to file a lawsuit against the state of Michigan and the parole board for discrimination because I'm not in here for the crime they say I committed. I'm in here because of who I am. When I do get out I face pending charges in Milwaukee, Wisconsin and New Haven, Connecticut for disorderly conduct, indecent exposure, indecent exposure to minors and threatening the life of my audience and there's maybe more that will show up.

Please explain the roles/actions of the following: Dr. Kaufman, T. Kinsey, Mary Smith, Chad Hurlem, Tanya Halsey.

I don't fucking remember most of these names. Most I am sure, are psychiatrists. When I was first arrested they put me in solitary with a camera always on me and had me going for psycho evaluations all the fucking time. I used to piss them off by rolling up into a ball in the corner where the camera couldn't see me so they would panic. Then I would strip naked and jerk off for their viewing displeasure. It's all just a job to these stupid cunts. It is they who need help. They're all just bored with their own stagnating lives and their lame morals and values. Fuck their morals and values. I live by my own laws. They try and brainwash you and mold you to be the perfect fucking citizen. It's all a stupid fucking mindless joke so they can get a paycheck. But their solitary did not bother me. I'm conditioned for anything I face in life. I'm not on this Earth to be happy or honest anyway. I'm here to do whatever the fuck I want and destroy all the obstacles in my way.

What did you do to Leslie with the cigarette lighter?

Tried to wake her drunk ass up. How the fuck did I know she was flammable! I was so fucked up myself I didn't even know she was on fire. But I was not the only one trying to wake her, so who's to say it was my lighter.

Explain exactly what you did.

Only Jim Beam knows for sure. But, really it's a long six day story. She wanted us to handcuff her to the bed, she fucked us all, she then asked me to cut her with

her own knife and drink her blood as I had done to myself earlier. It was an open house party, there were anywhere from 50-75 people there at the time. She ended up smashing all of the windows out with her hands. The cops came many times and she told them to leave. She yelled for us to all jerk off in her face while I had her piss in my mouth. Then I jerked off in her. This went on the first few nights but she continued to let us stay the whole time. When we were getting ready to leave for a gig in Toledo she asked me to marry her. After the tour had ended she continued to call and write me, but I was living on the road for the most part and never returned her calls. So she got pissed off and decided to press charges. She went to the hospital after we left town and said she had been raped by three black men; she told the police three different stories. So it's quite obvious that she's a worthless fucking liar and with all the letters and evidence I had in court I should have beaten the case. She knew what she was getting into. She knew what I was all about, I'm a serious motherfucker.

What's life like in jail?

Prison is really not something you can put into words. You have to live it. We are no longer part of society. We are the real scum of the earth to you people. It's a world of hustle, hate, survival and strength. Too many people let the system beat them and they become weak but I refuse to stop fighting. They will never be able to tame me because like I said, 'I have lived a rough road of survival on the streets, so, fuck all of these bastards!' All this is to them is a money meat market that benefits the state at a prisoner's expense. It is they who should be locked up. Everyone does their own time their own way, but the bottom line is that you've got to be tougher than them.

Do you think humans oppress themselves?

Absolutely. People are afraid to break out of themselves. They would rather conform to comfort and safety. They get stuck in a rut of a bland, stagnating existence. Society has you brainwashed into doing your thinking for you. Fuck all of that shit. I live for danger. When things get the least bit comfortable, then I'm gone. I just don't fucking care. I'm the king of burning bridges. Everything I own fits in a trunk and nothing holds me back. I see the world as a movie playing around me. A world full of phonies. I'm the man outside holding the hammer, just waiting for the time I will shatter the whole fucking thing. Because I am the leading man.

Why do you call yourself GG?

I was born Jesus Christ Allin in Lancaster, New Hampshire. GG is what everyone



GG ALLIN!!

THE PROGNOSIS FOR SUCCESSFUL SOCIETAL REINTEGRATION IS VIEWED AS OPTIMISTICALLY GUARDED

called me. Short for Jesus. I was actually the second coming, which transcends into the first coming of evil.

Which was/is your favorite backing band?

I don't fucking care, it's not important. The only thing that matters is who's with me at the time. A lot of guys I've played with have gone on to major labels in other bands but they all fucking know that I'm the man to deal with. But the way I tour, most people can't last. Touring with me will take ten years off your life, so, most fall at the roadside. It's just like I tell all the people playing behind me, 'You do your thing and I'll do mine.'

Explain your relationship to Lisa Suckdog and Costes.

There is no relationship. We have had a couple violent collisions, but nothing more. Costes I have never met. But he does a poor GG Allin imitation.

Tell me about your childhood.

I was always in my own space. I knew at an early age that I was set apart from others and had a power that nobody would ever be able to figure out. As a kid I was fascinated with masturbation. I would suck my mother's and aunt's dirty panties

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PRISONER

thrown out of home and school and just hitchhike around.

Why do you injure and expose yourself on stage?

It is my therapeutic depths expressing themselves from the inside out. Torture is art, pain is life. Why not just pour blood everywhere and rip open your flesh to see

played drums, so we would switch off with vocals and drums. Nothing else. We would steal his father's home brew and sniff airplane glue (back in the days when you could get high on it). There were some other bands but nobody wanted to fucking have anything to do with us musically. I just trashed around and would play with my brother and Al. Everyone hated all three of us so we stuck together. But, when I got The Jabbers together back in '76 or so, we didn't give a fuck about anything but revenge. At least that's what I wanted. It wasn't to be anything more than to destroy all the fucking clubs we hated and beat the shit out of the lame cunts that went there. We never played anywhere twice. Eventually we got banned in New Hampshire. Then we went into Boston, Connecticut, Maine and New York. Soon all these states had us blacklisted as the band not to book, we were trouble. I even got a letter from the New Hampshire police department saying that I was an enemy of the state. I was literally run out of these states by arrests and outstanding warrants. But, I didn't give a fuck and I still don't. Because

my war has not even started yet. I'll take on the whole fucking world.

How do you approach recorded music as opposed to live music?

The same. I don't plan anything. I go with my mood and the moment. I keep everything locked in my head with my demons. I just take inventory of my mind and like a machine gun it just fires. I'm like a burning fucking pressure cooker. When it is time I will explode. If anyone is in the way then they better fucking move.

I was born Jesus Christ Allin in Lancaster New Hampshire

and anywhere I would go I would find the dirty linen. If girls came over I would fuck up the toilet so it wouldn't flush. If a girl went in I would go in after and drink her piss or eat her shit. I would lick toilet seats, doorknobs, snot rags, dirty socks, bloody rags, etc...this might sound funny to you, but it's the absolute truth. I always hated people for the most part, even back then. Me and my brother, Merle, and our partner, Al, used to shop lift, break into houses, sell drugs, whatever we had to so we wouldn't have to work. We would get

what is under your skin. When I'm in pain and bleeding it is such a fucking high. It prepares you for anything because when you are used to pain you can not be beaten. When I do a tour, I never stop bleeding, seriously. As far as exposing myself, I want you all to worship my cock as you would a god.

What was the first experience you had with live performance?

The first time was when I was about ten or eleven. I had a band with a guy named David Kniffen; just the two of us. We both

THE
SUNSHINE
BUNCH



In the sequel to the Oscar winning film, *Patton*, there's a scene where General George S. Patton dies, and someone comments, "He'll be back the next time the world needs a warrior soul." Those words became implanted in the mind of Kory Clarke, who felt that is exactly what the world needs; a warrior soul.

Clarke, originally from Detroit, gigged as a drummer with various local acts. Dissatisfied, he later formed a band known as The Tribe. Fed up with the music scene in Detroit, Clarke packed his bags and went to New York, where he veejayed at the infamous Danceteria.

Warrior Soul came together in the fall of 1987. Fronted by Clarke (vocalist/lyricist), the band also features Pete McClanahan on bass, guitarist John Rico, and Mark Evans on drums. The group was signed to Geffen Records in '89 and released it's highly acclaimed debut *Last Decade, Dead Century* in 1990.

Prior to forming Warrior Soul, Clarke was into the performance art scene. His pieces featured poetry readings backed by pre-recorded machine guns, air raid sirens and audio samples from porno flicks. During one intense performance he put a gun to his head. It was then that he decided to stop performing solo, and put the band together.

One year later Warrior Soul releases another epic titled *Drugs, God And The New Republic*. During a recent interview I had a chance to talk to Kory, Pete and Mark at the Geffen office in New York. **PIT: What do the words 'warrior soul' mean to you?**

KORY CLARKE: It has connotations that are hard, spiritual and rebellious. It was the best description of what I was doing as an artist.

Your new album is so different.

KC: It's really more intense. It's just kind of like a progression from what we were doing before. It's not like it's totally out of context. As a matter of fact, some of the material on the record was done and could have gone on the first one, like "The Wasteland" and "Jump For Joy".

How did *Last Decade, Dead Century* do?

KC: It did fairly well.

PETE McCLANAHAN: This album picks up on the same threads of the first one only in a different way.

KC: We could keep doing the first album forever, but I don't think it would be really interesting.

Is there a different message on this

album or would you say it's a continuation?

KC: You could say it's a continuation and also shows signs of where we are headed, which would be like towards the new republic.

How did you come up with that title?

KC: It's wacky. When you tell people the name of the record, they go, "Oh yeah, Warrior Soul!" It's a tough record. It's the kind of record that grows on you like the first one.

PM: Definitely give it a couple of listens before you make any judgments on it.

How did the tour in Europe with Metallica, and the mini U.S. tour with Danzig go?

KC: The tour was fine.

PM: The Metallica tour was real good.

It just seems that there was not enough touring.

MARK EVANS: No, there just wasn't any good tours that we could get on.

KC: They were either too small or too big. That's the position we're in now. There is really nothing out there.

I heard you guys were so incredible at the Marquee in London.

PM: Yeah, that was great.

KC: We were intense and they can appreciate that.

Do you plan on touring anytime soon?

ME: Hopefully.

KC: We'd like to. There are rumors about the Queensryche tour.

That would be perfect.

KC: It would be. As a matter of fact, before it even happened, I was telling the press that we had it just because I wanted to force the issue. That rubs people the wrong way sometimes, but I think it would be a great tour. Their audience really would enjoy Warrior Soul, and what a way to open up for that show. It would be so heavy.

Is the music on *Drugs, God And The New Republic* a big change from your first?

KC: Well, we just didn't do a "Four More Years" on this record. I don't know what's different aside from the production. We wanted to give everyone more space so you could hear the rhythm section more.

PM: It was definitely a different kind of attitude happening. I think it's more like a balls to the wall attitude.

KC: We wanted to sound live.

ME: Raw!

PM: Exactly, which is a good way to convey a sense of anger and power and not just coming out and saying so.

Would you say that this album is angrier than *Last Decade, Dead Century*?

KC: No! The first album is probably

angrier. This is more poetic in it's lyrics. The lyrics on the first record are more in your face. With this record the poetry has been put into the lyrics so that it's more rich and thick and glorious.

PM: Overall, the anger factor is subtler, but it's definitely there.

Where was the album recorded?

KC: All over New York and Jersey City NJ.

Did Geoff Workman (The Cure, Motley Crue) also produce this record?

KC: Originally, yeah. I think I deserved the production credit with these guys. We produced this record. I don't get credit for producing the first record that much which I should. Let me set the record straight--this one was at least 85% us.

Will you use Geoff again?

KC: We probably won't be using Geoff again, not because he's not talented but we've outgrown him. I think we should produce our next record, but I might want to learn some more tricks from somebody. Eventually we will produce our own.

Are you happy with the production?

ME: Totally!

PM: After what's happened, yeah.

KC: Geoff wanted to have his stamp on it. All I can say is that he's changed from the first record. There was just a lot of fighting.

ME: We didn't compromise enough.

PM: Absolutely. It's a team work situation, and you don't play first string all the time. He wasn't playing teams and he did the best he could for us. He wasn't trying to hurt us.

Do you like touring?

ME: We love it. People want to see a band live.

KC: Yeah, we haven't had time to even not like it yet. We're a lot better live than on record. Ask anyone that's seen us.

PM: Touring is really cool. It's great for us, too because we get to meet a lot of different people, talk to them and find out what they're into and what they have to say about things.

What's it like seeing Warrior Soul live?

KC: You never know what's going to happen. We do improvisations in the set where out of nowhere I'll pull a piece of paper with poetry that I probably just wrote backstage. It's fun.

Your music is so angry. Why?

PM: It's the way we feel. We can't be anything else.

KC: We're pissed. We want to be different. We want to be hard. The first album is so angry because of 27 years of pent up fucking hatred. Having artistic credibility has really been important to us, and we got that and that's why we're happier.

PIT



Mystic William sez, "I have seen the fate that the stars have provided you with and boy are you fucked!"

(March 21-April 19) ARIES—With spring weather happenin', the cock in you fluffs it's plumage in anticipation of the coming mating season. This will be spoiled when your nipples invert and you get acne of the genitals. Buck up and you may once again glimpse your organ without blowin' chunks. Drug of the month: Smoke a hooter while applying Clearasil.

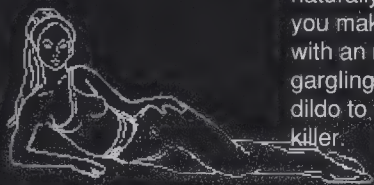
(April 20-May 20) TAURUS—Your life takes a turn for the twisted when you begin a week long binge of drinking grain alcohol and chasing it with a spoonful of mayonnaise. You'll black out and remember only four balls, six tits and some scar tissue. Man, are you fuckin' wierd or what?!? Drug of the month: Seconal and vodka.



(May 21-June 21) GEMINI—Upon reading this all Gemini will make some gurgling sounds, keel over and drop dead. The massive deaths will be blamed on contagious, fatal nose warts that infect only Gemini. Drug of the month: Formaldehyde.

(June 22-July 22) CANCER—Those of you Cancers who luckily dodged the last fate that the stars predicted; your luck has run out. Once again your star sign becomes reality when you contract a hellish amount of parasitic, demon crabs from hell from an unknown source. They'll eat through your pelvic region until one day you become two pieces. Drug of the month: Mescaline Banaca.

(July 23-August 22) LEO—Love and romance will strike you but only if you're financially stable and you have assets that make you useful when being used. If you can cope with materialistic leeches because they'll put out; then enjoy! At least you'll be riding the hobby horse. Drug of the month: Idiot pills with an aphrodisiac affect.



(August 23-September 22) VIRGO—With Virgos being naturally colorful, don't be surprised if the impulsive side in you makes you seek out a certain Libra to give you a rectal prob with an ice pick. Safe sex is essential so be careful when gargling Ben-wa balls while rectally taking a crucifix shaped dildo to the hilt. Drug of the month: Any non-prescription pain killer.



DOUPE

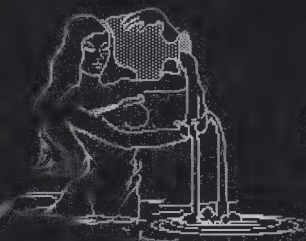


(September 23-October 23) LIBRA—All the months of scorning T.V. evangelists begins to turn your brains to maroushka. Your friends immediately notice, because with your new found christianity you start to become a timid, docile-little-do-gooder-conformist-putz. You start to obey traffic signs and when your friends mock your driving etiquette you reply with, 'it's the law!! God's watching.' Eventually your closest pals pound the hammered whale shit out of you and you become your old self again. Drug of the month: Christ's blood {figuratively speaking-wine} and blotter acid {for good measure}.

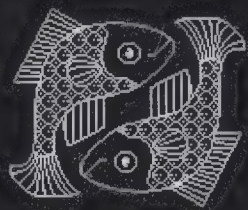


(October 24-November 21) SCORPIO—Boy, oh boy, are you people lucky; you're the star sign of the month for those choosy alien abductors. Prepare to find yourself naked on a U.F.O. getting an other-worldly enema. Semen and ova extractions are your best bet, so get milked!!!! Drug of the month: Whatever twisted hallucinogens that the aliens bring.

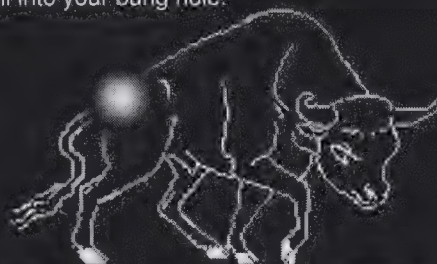
(November 22-December 21) SAGITTARIUS—Always trying to be the life of the party; you get three-foot eyelash extensions, four-foot underarm hair extensions (that you'll dread-lock and crimp) and knee-length pubic hair extensions. All for the sole purpose of being unique in your self-financed snuff flicks. Drug of the month: Pseudoephedrine laced tofu.



(December 22-January 19) CAPRICORN—The Capric society will band together and petition for the letter 'n' to be stricken from the English language. You will also rock the pillars of society by speaking only in spoonerisms. The majority of the people will be majorly annoyed, thus giving life to the massive Capricornian inquisition and flayings. Drug of the month: Electro-shock therapy highs.

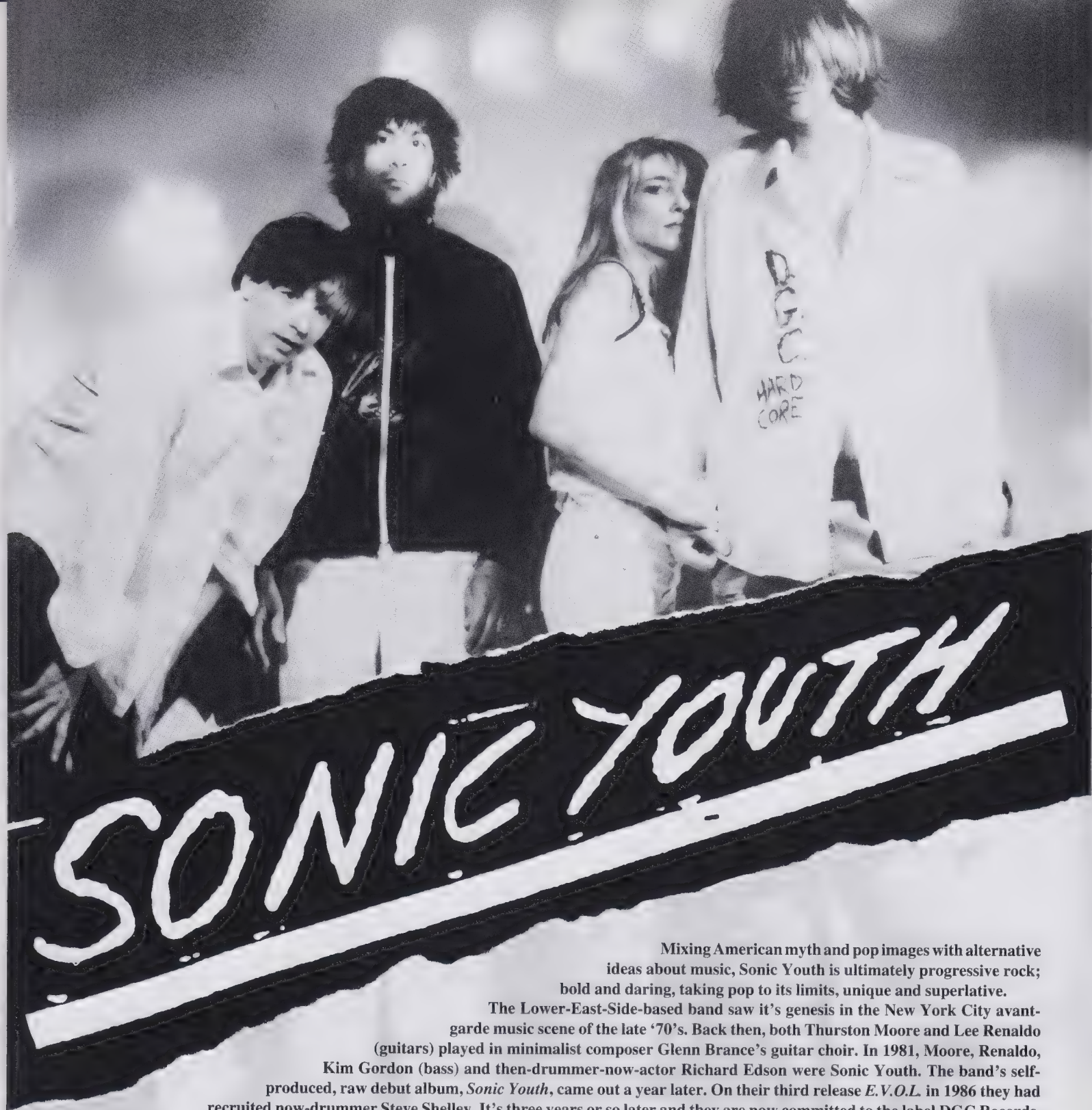


(January 20-February 18) AQUARIUS—The time is right for starting that circumcision practice you dream of. Don't let your business overshadow your hobbies of collecting used band-aids and douche bags. Hell, maybe take on another hobby and collect the menstrual-catching rotten cotton for kicks. Drug of the month: Injecting Massengil into your bung hole.



(February 19-March 20) PISCES—You'll start feeling intense sexual prowess when attending a Scumbag Charlie and The Tit People concert. Avoid laying in the pit and furiously masturbating as a show of support for the band. Well, you can if you want. If it happens on a good planetary alignment you may start a new dance trend. Drug of the month: The hallucinogenic secretion that a certain type of toad gives off when agitated.

Write to the all-knowing Mystic William for psychic evaluations and guidance through a problem. Also, modern predictions for whatever or whoever you are curious about. Your letters will be printed with my solutions/predictions.
Bill Tressler



Mixing American myth and pop images with alternative ideas about music, Sonic Youth is ultimately progressive rock; bold and daring, taking pop to its limits, unique and superlative.

The Lower-East-Side-based band saw its genesis in the New York City avant-garde music scene of the late '70's. Back then, both Thurston Moore and Lee Renaldo (guitars) played in minimalist composer Glenn Brance's guitar choir. In 1981, Moore, Renaldo, Kim Gordon (bass) and then-drummer-now-actor Richard Edson were Sonic Youth. The band's self-produced, raw debut album, *Sonic Youth*, came out a year later. On their third release *E.V.O.L.* in 1986 they had recruited now-drummer Steve Shelley. It's three years or so later and they are now committed to the label DGC Records.

PIT: Were there ever concerns among the band that switching to a major label may mean creative sacrifices?

Steve Shelley: No, 'cuz we never approached it in that way. We already knew how to put out records. We can get records out. It's just a question of getting them out in a better way via a major. So we weren't really ready to sacrifice anything just to put a record out. But I can see how people could be concerned 'cuz a lot of bands, they sign and then they get some horrible producer in there and they change everything around trying to have a hit single. It's just really not on our agenda. We're just making records, touring and doing it the way that we like to.

Were there intentional decisions concerning the packaging and promotion for the new album?

I think so, probably in the back of our minds. We have always wanted to do something with Raymond Pettibon and this seemed like the time to do it.

Obviously the switch had a great effect budget-wise. Did that help out a lot?

Yeah, it helped in some ways and in other ways it didn't help. But sure, we had access to more time and a better studio. That was good.

Does the switch have any effect on the way you go into the studio and record?

I think we spent a little more time than what we're used to and that was okay but it's not actually a necessity. I'm a big fan of people who can go in and get it done in two days. We rehearse in a rehearsal studio for like a month before we go into a recording studio. Everything's pretty much there by the time we go in to record.

What's it like opening for Neil Young?

It's been pretty good. We play about 45 minutes every night and do whatever we want basically. There's some people there to see us and some who aren't familiar with us and some who can't wait for us to get off. There isn't anyone else that we would do this with. Y'know, be the opening band for a big band on an arena tour. This is the one. We were really lucky to play with bands that we really like.

I noticed when I saw the show that the people who were there to see Neil Young were blown away by you. What do you think about that?

It's interesting to play in that situation. It's different from when we're out on our own tour and everyone's kinda there to see us. It's fun to play to people who don't know what's going to happen. We kind of thrive on that.

This being your first major arena tour, were there any problems filling those

venues with that patented, all-encompassing Sonic Youth sound?

We had problems on the first couple of weeks of the tour as far as the crew trusting us enough to let us get it a little louder, but once we talked to them about it they were pretty cool.

Are there any plans for a follow-up club/theatre headlining tour?

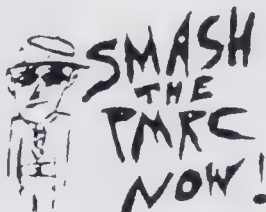
No, not until sometime next year.

The word noise, when applied to music, has rather unpleasant connotations. How does Sonic Youth feel about being labeled noise?

I don't know, I guess it's sort of limiting in a way. Kinda derogatory. Like if you're labeled a noise band you can't really play. It doesn't bother me any, but sometimes people can use it in a derogatory way. People who can't hear the music through what we're doing. They think it's just noise even though something's there that you need better ears to hear.



I STOLE
MY SISTER'S
BOYFRIEND
IT WAS ALL
WHIRLWIND,
HEAT, AND
FLASH WITH-
IN A WEEK
WE KILLED
MY PARENTS
AND HIT THE
ROAD.



Randumb Thoughts

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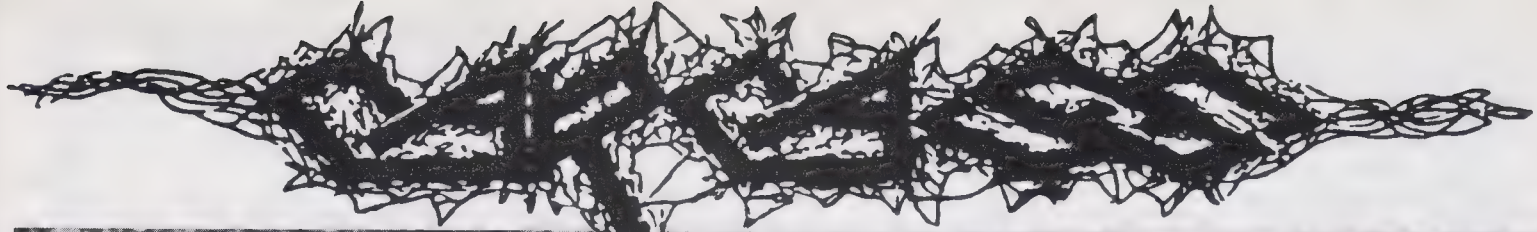
I ONLY ASK
NICE ONCE,
THEN I HELP
YOU TO
"OPEN WIDE"



SON, YOU GET DISCOURAGED
TOO EASILY... WHAT DO YA
SAY WE PLY THAT BALL OUT
OF YOUR FACE AND TRY AGAIN?



© John Hill '91



Offensiveness and Abomination

are the watchwords of this Liverpool death-gore quartet. Carcass take morbid imagery to new heights as evidenced by song titles like, "Vomited Anal Tract" and "Swarming Vulgar Mass Of Infected Virulency". Carcass has received acclaim from even the straight musical press, mostly for their first release, *Reek Of Putrefaction*, but don't let that fool you--Carcass live is a visual and aural sensory assault that pulls no punches. Their latest release, *Symphonies Of Sickness*, is on Combat Records.

We're talking to guitarist and vocalist Bill Steer after one helluva show with Death and Pestilence. Here's what he had to say...

PIT: How's the tour going so far?

BILL STEER: Really well. The shows that we have done have been superb. Y'know, we didn't expect to get such good reactions. The one thing that's been bugging us is that we've had to cancel a few shows because the problems with the old vehicle we had. It was a mess just from the start.

PIT

It wasn't traveling quickly enough. At top speed we could drive forty miles per hour and it just got worse; the air conditioning kept going off, the generator wasn't functioning, it just went from bad to worse. In the end, Combat listened to us and arranged for us to get a new vehicle, which is this (the RV where the interview was conducted). In the meantime, we had to wait. We were stuck in some part of New York, waiting for our new ride, so we missed the two Canadian shows, we also missed Detroit and Cincinnati. But the other shows have been incredible. Especially like here, tonight, that was an amazing reaction. Washington was fantastic, also New York as well. We started in Florida then moved up through Georgia, South Carolina then up to Washington and a few other American states and then New York. Then we did the mid-west.

What's the deal with the stand-in drummer?

The story is: Ken, our drummer, had to go back to England for a week. This is something that had been arranged since before we even started the tour. We told Combat that Ken had to go back because of this commitment he had. They said, 'Okay, no problem. Which week will he be missing?' We said it was the following week and these are the shows he'll be missing. It was cool, they went along with that. But for some reason those shows were still promoted as us playing. I think it was because Combat was hoping that something would change. But there was no way it could. So, Ken went home for a week and all these other places still expected us to play. So, tonight we had a choice either not to play at all or just go on and play the few songs that Louie (Louie Carrisalez of Devastation) knew. And seeing how we only had one rehearsal with

him, he only knew four songs. So we figured we might as well do something instead of nothing. The material isn't as easy as it sounds. I think he did really well under the circumstances.

Give me a brief history of the band.

The name, some of the lyrics and some of the musical ideas date back to '85 when me and Ken were in school trying to start a band. That fell through instantly because we just couldn't get a line-up together. I was the only member who had an idea on what he wanted to do. Ken didn't have drums, he was the vocalist. So that was like a failure. And then, in early '87 was when we got together properly and by then Ken had his drums. I had been jamming with Jeff for a while so there was just the three of us, that kind of nucleus. We added a vocalist for a few months and then did a demo with him. But straight away we saw that we'd better stick to a three-piece because we didn't like his vocal style. He wasn't putting anything into the band. We figured that we could do better without him. So we went ahead and recorded our first album, *Reek Of Putrifaction*, as a three-piece. Then we recorded a rough demo of six of the tracks and that led to us recording our second album, *Symphonies Of Sickness*. Four months ago we added

Mike, from Sweden, our second guitarist. That brings us to the present more or less. **Why did you get a second guitarist?**

We'd always thought about it really, but it simply wasn't possible in England. No one we knew there could fit the role. I mean, obviously there are some good guitarists around, but they're not into our style of music and they probably don't have the same mentality, so it just wasn't possible. We met Mike two or three times over a couple of years and we knew he was capable of doing it. So after *Symphonies Of Sickness* came out we started harassing him about joining and he was interested. So he came over and now he's living in England most of the time.

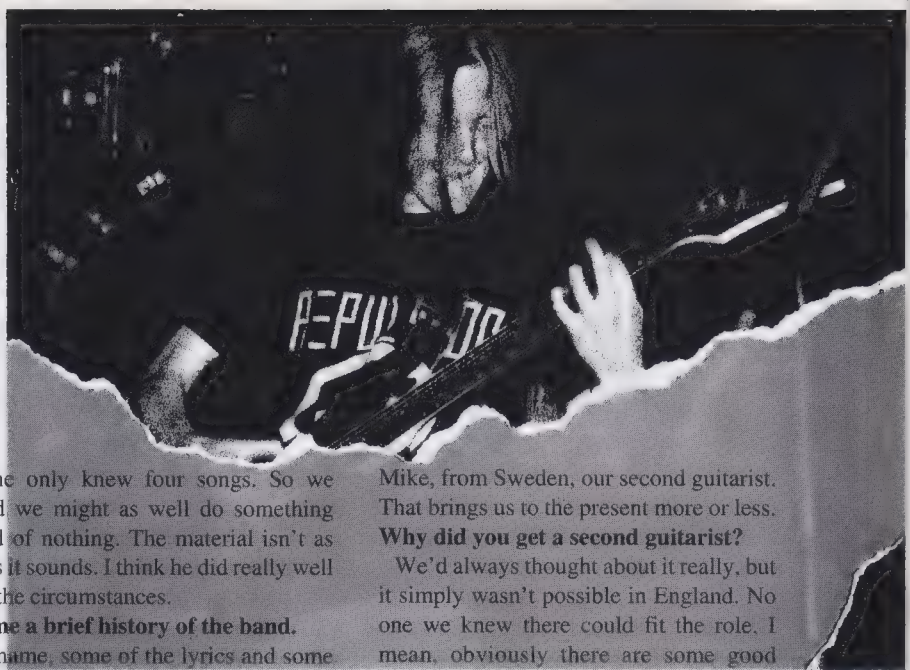
Explain what some of the song titles are about.

"Reek Of Putrifaction" is about the smell of decaying flesh; human flesh. That song is about someone who is addicted to smelling corpses. For some reason they get satisfaction from that. You'd have to read the lyrics to get more out of it. The second track is "Exhume To Consume", which means someone who digs up corpses to eat them. Then there's "Excoriating Abdominal Emanation" which is about performing an enema on someone in a really sadistic way. There's "Ruptured In Purulence", that title kind of speaks for itself really; lying ruptured in purulence. "Empathological Necroticism", it's like...Jeff mutated some words for that. Pathological, which means sick in some way and empathy, so he blended those and got empathological. Then there's necroticism which is like eroticism and necro; erotic death. That's a song about someone who works in a laboratory or like a morgue and gets a kick from experimenting with corpses. That's the general gist of it.

What would you be doing if you weren't in a band?

I have no idea...I just couldn't even imagine it...I know I just wouldn't exist! This is what's right for me right now!

PIT





Dutch death-mavens Pestilence first hit the international scene in 1988 with their debut album *Malleus Maleficarem*, a malevolently complex opus hailed by the metal underground. After replacing guitarist Randy Meinhard with Patrick Uterwyk of Theriac, Pestilence recorded their latest, *Consuming Impulse*. Guitarist/ lyricist Patrick Mameli describes their sound as 'Purely non-melodic, senseless, brain damage music.'

We're rappin' with lead guitarist, Patrick Mameli and Martin Van Drunen, bassist and growling vocalist. We caught up with them at the Death, Pestilence and Carcass show where they surprised the crowd with their ripping performance.

PIT: Tell me about the gang violence in Wichita.

Martin Van Drunen: It was a gang fight...it was fuckin' stupid because of the cops. The cops were all over the place all day; in the mall, in front of the hall, in back of the

hall, checking kids for alcohol. Then suddenly at night this whole gang war starts and there was no cop to be seen. These guys were chasing each other with guns and sticks. There was three gangs they told us. I was like, Wichita? Gangs? Three gangs!?! They were pretty mean guys.

'Most of our songs deal in death. The main topic is always death.'

Give me a brief history of the band.

The band started actually in '86. In '87 I joined the band and Marco was already in it. We made two demos and I was not with them for the first one. Then we made the second one that I sang on. Then we made *Malleus Malificarum*, our first album. Then we kicked Randy out 'cuz he was an

asshole. He just didn't want to play death metal. Then we found this asshole (points to Patrick) and we made *Consuming Impulse*... And that's the shortest history I can give.

Explain some of the lyrics on *Consuming Impulse*.

"Dehydrated" is about the weakness of man. Man thinks he's everything in the world but when he's on his own, in the desert, without any water, without any food, he fuckin' dies. It shows his weakness and that song deals with that. A guy rotting in the desert. "Process Of Suffocation" is a song I wrote about the pollution in the air. Nobody does anything about it. I'm not preaching, like, 'Stop this shit', I'm just telling the truth on how it goes, everybody is slowly dying. "Reduced To Ashes" is about the Inquisition in the middle ages and how they slaughtered people. They were probably the best organization that slaughtered people. Y'know they slaughtered more people than Adolf Hitler. Most of our songs deal

The COUP de GRACE



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STUDIO

ARISEN



IT SEEMS LIKE BARELY ANY TIME HAS PASSED SINCE LATE 1984 WHEN TWO BROTHERS FROM BELO HORIZONTE, BRAZIL, MAX AND ÍGOR CAVALERA, MADE THE DECISION TO TRY THEIR HAND AT THE TYPE OF MUSIC THAT WAS SLOWLY MAKING ITS WAY TO THE BRAZILIAN UNDERGROUND.

Bands like Slayer, Metallica and many more had so much impact on the Cavalera boys that Max picked up the guitar and Igor started beating on an old drumkit.

They soon added lead axeman Jairo T and bassist Paulo Jr. With Max taking centerstage as vocalist and frontman, Sepultura began to define the embryonic stages of their identity. Sepultura cut some primitive demos before landing a split lp with fellow countrymen, Overdose, on a tiny Brazilian indie known as Cogumelo Records. The four songs on the mini-effort made their way out of the jungle and into the hands of the national underground network. When the band released their first full-length lp, *Morbid Visions*, it was met with great acclaim at the time, even though they hadn't progressed very far with their style.

It was late 1987 that the band, armed with new Sao Paulo guitarist Andreas Kisser (replacing Jairo), stood up and shouted that they had something to say musically. They name of the album was *Schizophrenia*, and it showed a growth in songwriting, a confidence in playing and a maturity in style that set Sepultura on their way to the top of the thrashmetal heap.

Beneath The Remains hit the streets in the Spring of 1989, the first worldwide release from Sepultura. The masses caught on, the metal press followed suit and they were soon hailed as one of the brightest lights in the underground metal void.

Arise, their fourth and finest album, is a deep and dark journey into the minds of these men, incorporating at times a heavier, industrial sound and native South American percussion instruments. We asked guitarist-singer Max Cavalera if they were happy on Roadracer Records...

MAX CAVALERA: Yeah, we've been working more together with them. The label is giving us a lot more attention since what happened with *Beneath....* For us it's really important to be given freedom to do what we want as opposed to feeling pressured by bigger labels.

What happened with *Beneath The Remains*?

Nobody expected how well the album actually did. It was acclaimed by the press as being one of the best thrash albums of '89 and that's something that Roadracer wasn't expecting. After that we became more of a priority than when we were just another band on that label.

Some bands were meant to stay underground. Is that your feeling?

Yes, with the title *Arise*, we're arising in a different way. It's arising to fight barriers and problems and stuff like that. To criticize things you're against. But the spirit of the band is still underground, we are definitely an underground metal band and we don't feel like changing.

I noticed that a lot of other bands, your contemporaries that came out at the same time, playing the same music, have changed and gone off into different areas. Your band has stayed the same.

We change but not radically. We try to go into areas that reflect our attitudes. On the new album we've improved a little bit. Like, we have a little industrial as well as classical influences but that doesn't affect our sound 'cuz we're still very heavy.

Does the political and economical climate in Brazil contribute to your outlook?

Yeah, definitely. A lot of our lyrics take an angrier stance that push for revolt. It does have a lot to do with where we live. A lot of the stuff I write has to do with experiences in my life living in South America. We relate to a lot of fucked up things and a lot of things that we don't understand and that's why our lyrics are angrier and negative. That's totally to do with the political situation here. They changed the military government to a democracy but a lot of people are still acting like we're in a military town.

There's a lot of poor people in Brazil, do you find that your audience comes mainly from that class?

Yeah. We came from that class and our audience, most of them, comes from that class also. I think that the reason we have generated interest has a little to do with how we were living in '83. Our music was aggressive because we were living in an aggressive place. I believe our crowd is very like that. We do a lot of shows where we can't ask for a lot of money because most of them couldn't afford it. We slack off on the prices 'cuz we want to see everyone at the shows.

What are some of the bands that influenced you?

My first influence before I was in a band was Black Sabbath, Motorhead and Sex Pistols. When I started in the band I was listening to something more radical, which

was at that time Hellhammer and Discharge. I've always liked punk and metal when it's mixed together. I like that a lot. We do reflect our influences into Sepultura.

What are some guitarists that you hold respect for?

Jimi Hendrix! Jimmy Page. I like the guy from U2, The Edge, he's original and I respect him 'cuz what he's doing is unique. I really like Satriani a lot. I'm not a big guitar hero fan to be honest. I play more riffing so I'm not to big on the brilliant lead playing thing. That's more Andreas' deal. He's totally into the guitar heroes and stuff. I'm more into bands and rhythms to be honest, but I really respect the people that can do it.

Is your equipment any different on the road than in the studio?

Yeah, in the studio we have more equipment; it's not our equipment. It's definitely different, but the guitars and amps are the same. We use a lot of effects in the studio that are too expensive to take on the road with us, but the amps, drums and guitars are the same that we use live.

Do you, personally, see any differences in *Beneath The Remains* and *Arise*?

Yes, I think that it's a grow-up step for us, but we still didn't leave our roots. It's a step up but not radical. We're still sticking to the same sound. I think that, on *Arise*, we tried a lot of newer things. The way I see it; the more new things we try, the more help and insight we'll have in the future. We're all very satisfied with *Arise*. **Did you use the same producer?**

Yeah, Scott Burns.

I thought the guitar sound on this album was really good.

It was more of a detail because *Arise* was mixed by somebody else, Andy Wallace; Andy works with Danzig and Slayer. He has more experience than Scott. Scott was very good to record with and produce, but Andy was our choice for mix-down.

Is there a big difference between playing in America and playing in Brazil?


Yeah. When you play here you play on stage, on time. In Brazil, if you're supposed to go on stage at 7:00, you usually play around midnight. (laughs) You've also got better equipment here. There are all-around less problems in the U.S.. In Brazil most people are poor, but their attitudes are the same.

PT

MEATBATH



PIT



Imagine the most fierce form of death-metal in existence. Guitars so loud and crunchy that they raise the follicles on your head. Bass so deep it makes sex seem obsolete. Vocals so monstrous one would think it's Satan himself.

There is no need to imagine. Morgoth have come with a sound so brutal that they make the competition sound like glam.

Morgoth released their first demo in 1988 and sent it out to the likes of Roadrunner, Combat, Noise and Century Media. Century Media who have been in Europe for three years and in the U.S. for only half a year took a risk by signing them.

We had the opportunity to talk to Rudiger Hennecke (drums) after their first date with Kreator in the states.

PIT: Is the *Eternal Fall / Resurrection Absurd* CD remastered demos?

RUDIGER HENNECKE: *Resurrection Absurd* is the remastered second demo we made. We made it in a very small studio in August '89. After that we signed a contract with Century Media and remixed it at a better studio then put it out as an ep. The *Eternal Fall* ep was only a bunch of bonus tracks but our record label manager liked it so much he decided to put it out as another ep. Both of these are on one cd.

How was the tour with Pestilence and Autopsy?

Great! Really good. It was only a German tour and one show in Switzerland, but we got along very good with the other bands and it was really good success, y'know. We were kind of a bunch of nobodies. Nobody really knows us really good so we took a good chance to get known in everybody's mind.

What does Morgoth mean?

We took the name from a fantasy novel, *Lord Of The Rings* by J.R.R. Tolkien. It's taken from that and it's a person. It's a form of an angel, a real evil one and we took this name because it has no cliché in it. I think it sounds really good because everybody can remember it very quickly.

Is there any tentative date for the next album?

Yes, as a matter of fact we did it already and before this tour we mixed it together with Randy Burns in L.A.. It'll be out in Germany I think in April. In America perhaps in late summer. It will be a full length lp with eight tracks. I think it's more extreme than any of the shit we've done before.

How did you get together to form Morgoth?

We came from a really small village and we were all school friends, so we've known each other for a long time. It was kind of a joke that we decided to make a band. We only wanted to have fun because we were bored with this village life. Nothing going on really, so we decided to make something on our own and formed Morgoth.

What are some of your early influences?

My first influence was definitely the first Possessed album *Seven Churches*. I like Death's *Scream Bloody Gore*, and *Leprosy* was alright. *Spiritual Healing* from Death was kinda lame. After that we tried to make our own songs.

How often do you play in Europe?

The last year we made two tours. One with Autopsy and Pestilence and in the late summer we made another one with Obituary and Demolition Hammer. We did forty gigs all over Europe. Besides that I think we played a show every third weekend in a small club, so we stayed pretty busy.

What was the best date on those tours?

The best date was in Paris with Obituary and Demolition Hammer. I've never seen such crazy guys in my life before. It was a very small place, but famous. Everybody's played there like The Police, Motorhead, Deep Purple and stuff like that. It was completely packed and as soon as we started our set they went totally crazy. I have never seen anything like this before. I saw only four stage hands standing there trying to keep people back and people were just jumping on to the stage like rain. I was just sitting there going, 'Oh my god!' After six tracks we had to make a break because we couldn't play anymore. My drum set was moved to the wall and everybody pushed our shit to the back. So we weren't able to play anymore, but it was definitely the best gig we ever did and the best audience we ever had.

Who writes the majority of your music?

I think we're a very democratic band. The guitar players write most of the stuff, but we all sit down and decide if the riffs are useful for our stuff or not. I think the whole band creates Morgoth's sound.

Are there any ideas that are out of the ordinary for future songs that you are kicking around right now?

We tried to make something different on the new lp. As we get older we get more influence from other kinds of music. I like alternative music, industrial or gothic style like Sisters Of Mercy. We try to bring some of the influences from these kinds of

music together into our music. We want to be away from this heavymetal cliché. Deathmetal is a music with a very wide spectrum so we try to put some different influences in it. It's like a big experience. It's not so closed like thrashmetal where you have to scream high and shit. In death-metal you can do what you want.

Is this the first time in the States for you guys?

Yeah. We really like L.A. where we recorded our new album. It was a really good time. All the people were cool. I really enjoyed Washington D.C. 'cuz you can see more of the White House than what you can see on television. It was really interesting. We also went to Niagara Falls, it's a cool countryside.

Are you planning on going to Canada?

We can't because we have no working permission. We have no working permission for the U.S.. We do for Canada but once we go there they won't let us back in the U.S.. It's kinda wierd but it's true. We got into the U.S. just like tourists. we are tourists right now. We bought the drumkit for \$600 here. I brought my snare with me though. I told this guy at the border that I got a friend in New York who forgot his snare at my homeplace and I'm giving it back to him.

Where exactly are you based in Germany?

Towns like Dortmund in the heavy industrial area of West Germany. Right in the middle of West Germany. We came from a small village just to the east of that area.

When did you all start to become exposed to the really heavy, brutal death-metal?

First we started playing for fun. It was more intense thrashmetal, and before that noise. Then we got our shit together and tried to play more thrash type stuff like in the Slayer vein, but I don't have the voice to sing thrashmetal so we turned more and more to the deathmetal stream. The riffs got heavier and we tuned down the guitars.

How do you compare the audiences in Europe to those over here?

I think for us there's a little difference because the audience in Europe knows us already from our ep's. They've been out there for a long time. I think they go more mad on the shows 'cuz they know our shit alot longer time. And these guys over here just wanna check the music out, and for me that's all right.

How did you hook up with Kreator for this tour?

We're very good friends with them.

cont. on pg 35

in the eyes of death

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cont. from pg 33

MORBIDITY



We've known Mille for a long time. We live close to them and party with them sometimes. Mille said he wanted us to be on this tour so we said, 'Yeah! That would be cool.'

Did their management contact you?

Not really. Our label boss comes from the same area Kreator comes from so Mille talked to our label manager and he said, "Do you guys wanna do a tour of the U.S.?" And we said, 'Why not, what the fuck, sure we'll do it.'

What's the best or worse thing that has happened to you while on stage?

It's always bad when your power goes off. You're doing real good and the audience is into it and all of a sudden boom! It's gone, everything's gone the lights, the power off the guitar is gone. It happened one time on this tour and it was very fucked up. I hate that situation. The best part is when the people go crazy.

For some of the people that aren't that familiar with your music what are some of the lyrics about?

We write about what's strange in the environment. Like "Female Infanticide" is about the newborn, Indian, female children who were treated like shit because they were female and kind of a waste to these guys in some areas of India. I just want to describe such situations and I will make people think about this y'know. I don't want to preach. I wanna make people think about it. I'm definitely not into all this satanic gore stuff, I think

it's boring, like this Decide stuff. I could laugh my ass off when I read the Decide lyrics. I'd think they were made by small children. It's so stupid. Y'know at my fourth English lesson I could write as well as them. It's shitty. It's not lyrics at all, it's garbage.

Do you think this whole deathmetal thing is gonna burn itself out?

It's growing more and more. In Europe nobody goes to thrash concerts anymore. They all want to go to deathmetal concerts. When we played last year with Obituary in Europe every place was sold out. The same time we were playing the tour Exodus and Flotsam And Jetsam were on tour in Europe and they cancelled the tour because nobody was going to the concerts. In Europe only the big bands like Slayer, Megadeth and Metallica are making it.

What are your views on abortion?

What's abortion?

Abortion is when the female gets pregnant and they flush the fetus out.

Oh yeah, I know what you mean. Well, it depends on the situation; whoever the girl or woman is. If there is a bad social environment and the girl definitely can't handle it with a baby then that's alright with me.

Any final words?

What should I say besides thanks to all the fans for coming out and enjoying us and I hope everyone can see us on this tour. Buy our record, drink some beer, party all night and have some fun.

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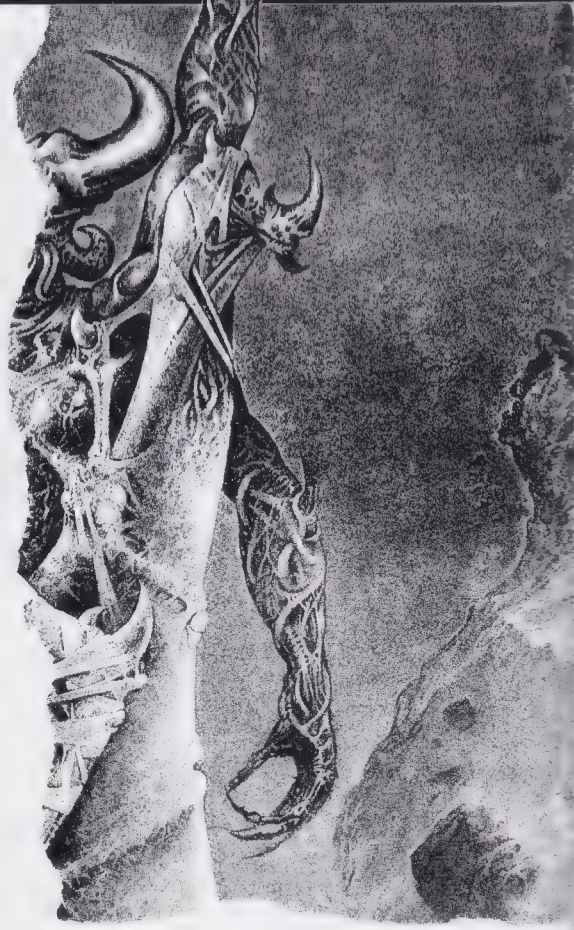


Self proclaimed, "America's ugliest", Malevolent Creation have acquired their distinctive sound by combining the best of both thrash and deathmetal to create the most intense assault heard in a very long time.

Malevolent Creation's debut lp for R/C Records, *The Ten Commandments*, is guaranteed to rip your head off; with songs like, "Decadence Within", "Multiple Stab Wounds", "Remnants Of Withered Decay", "Injected Suffrage", "Thou Shall Kill", "Impaled Existence", and four other mind-blowing tunes.

One of the guitarist, Phil Fasciana tells us about the history of Malevolent Creation:

PHIL FASCIANA: Me, the singer, Bret and the bass player, Jason formed the band in 1987 in Buffalo, New York. We did our first demo in '87, and after recording our first demo our drummer quit our band and our other guitar player became a crack addict, so we were pretty much inactive because we couldn't find a drummer to replace our drummer. We were pretty much not doin' to much of anything besides mopin' around. Then a couple of our friends that live down in Fort Lauderdale, Florida called me up and asked me if we were interested in comin' down to Florida to hang out and see if we would like it down there. We



brought our equipment with us hopin' to find a drummer. So we went down there and we gave away demos and went to a bunch of concerts and passed out flyers. Eventually we came across a drummer who we played with and wrote some songs with for about a year. It ended up we got rid of him because he just really wasn't interested. He was more concerned about drivin' his Mustang. Then we went on and found another drummer who we recorded our first Florida demo with in '89; three song demo. Shortly after we did that demo we got rid of that drummer because he was really not interested in playing drums anymore. So we were on the hunt again. Finally we came across our current drummer, Mark Simpson. As soon as we met him we wrote three songs, recorded a new demo at Morrisounds Studio with Scott Burns producing, and Scottie sent out the tape to a bunch of record companies for us. Roadracer got a hold of it and contacted us, and we did an album.

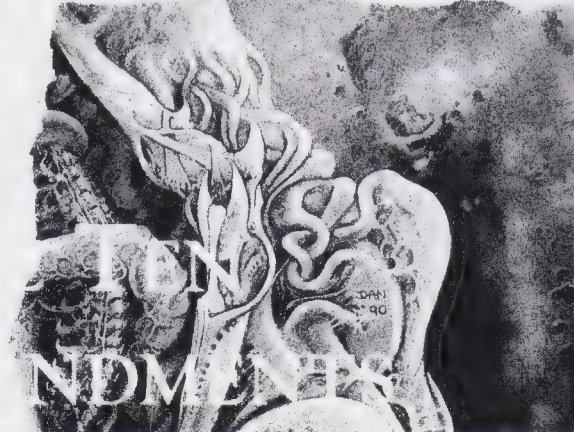
IT: Did your sound change with each drummer?

We got a better drummer each time, but it's just like no one really ever got along with any of the drummers. We just found it hard to convince the drummer to come o practice every day and to dedicate most of his time to the band. When we met Mark we explained to him what we were lookin' for and he joined the band. He was

definitely the best drummer that we had gotten and he became even better than when he joined our band. We're really happy now with our line-up.

Did you find Mark in Florida?

No, he's from New Jersey. He had just moved down to Florida maybe a couple a years ago. He had found out that we needed a drummer and I ran into him one day at a local show. He just told me I should check him out because he's a really good drummer. I went over to his house, I gave him some demo tapes and like a week later he had learned five of our songs already. He's also really easy to work with. He totally blew away all of our other drummers. So ever since then



it's been pretty good for us.

How many demos do you have all together?

Three demos. We have one that we did in '87 when we were about 15 or 16 years old that is not available to the public. We did one in '89 and then one in '90.

What's the scene like in Florida?

It's alot better than when we first got there. There was like nothing going on at all, but now there's been alot of bands getting record deals. There's always a big music scene but there really wasn't like a thrash or a deathmetal scene when we got there. Now there's tons of thrash bands and hardcore bands. Mostly all the deathmetal bands are up around Tampa. We're in Fort Lauderdale, so we're like really the only heavy band down there.

How would you say that Malevolent Creation differs from other thrash bands?

First of all we're not satanic. Second of all our lyrics are based upon reality and not fiction. Our singer isn't like the typical deathmetal singer. He has alot more to say and he has alot more range. He just isn't like a growler, y'know, he don't growl through the whole thing. He has his own style of singin'.

What national acts have you opened for?

D.B.C., Dark Angel, Morbid Angel, Death, Obituary, Ludichrist (that was a long time ago when they were still Ludichrist), Agnostic Front, Kreator. We've played with quite a few bands.

What was your biggest show?

Dark Angel. There was like 700 people there and it was really pretty intense.

Is there anybody that influenced you to play guitar?

When I started out I was totally into Ozzy Osbourne. I was into Randy Rhoades as a guitar player but I was mostly influenced by Venom and Slayer. When Slayer's first album came out that was like it for me. It changed my whole life around.

What kind of equipment do you use?

We use what we have. We use Marshall amps and Jackson guitars. It sounds pretty good. We're pretty happy with our equipment. I don't use any effects. I have

an equalizer and that's about it. Our other guitar player Jeff has the same. He just has the eq and runs directly through his Marshall. We really don't have no effects 'cuz they make too much noise.

Your album cover is really intense.



Who was the artist?

Dan SeaGrave. He did the *At Death's Door* compilation cover. We had one song from our demo on there and after seein' that we were like, 'Jesus Christ! This guy is nuts!' So, Roadracer contacted him for us, and we told him our ideas and the kind of album cover we wanted, and that's what we got in return. I'd say we got more than we asked for.

Who's idea for the album cover?

It was like mine. I had told him what we were lookin' for. Y'know it was for an album called *The Ten Commandments* and we obviously didn't want Moses on the cover, but that's how it came out. I really didn't know what to expect when we got it. When we got it we were surprised.

How do you guys go about writing songs?

I go to the warehouse where we practice by myself alot of times and just hang out and record alot of stuff that I play. The rest of the band and I all get together and we just throw in piece by piece until we think that a song is totally done. Then our singer, Bret, helped put lyrics to the songs after they're complete.

Are you comfortable writing like that?

Yes, it seems to be the best way for us.

What are some of the bands out now that you're into?

Right now I'm listening to a band called Invocator and they're from Denmark. They're pretty good. I like the new Napalm Death, it's pretty cool. I like the

new Nocturnus alot. I try not to just sit around and listen constantly to deathmetal. I listen to alot of older music like Black Sabbath. I like Black Sabbath alot. As for new bands there's a whole bunch of bands out there. I just try not to listen to everything all day long.

Have you ever been on tour anywhere?

Yeah, we travelled up to New York like a few times. We only had a demo but we travelled up there and we set up some shows with bands that we knew like, Cannibal Corpse and we played with Suffocation, they're from New York City. We used to go up to New York once a year because we have family there and alot of friends. We have a good following in Buffalo.

Are there any tour plans for the new album?

Yeah we'll be going on tour the end of June and through July. Y'know doin' an American tour headlining small clubs and stuff. That's about that for the U.S.. Then we're going to Europe in September. We can't wait to get there.

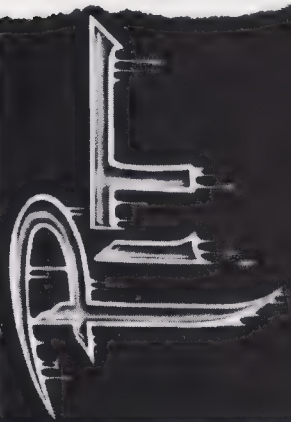
What else do you do beside shredding for Malevolent Creation?

I spend most of my time with the band besides practicing, doing the mail and promoting the band. Unfortunately we all have to work. Four of us are cooks. It's better than workin' outside 'cuz it's just too hot to be workin' outside. I used to work at a record store. Where I work now is really cool 'cuz a bunch of the guys that work there are just a bunch of long-hair freaks. We have fun.

Who came up with the name?

This is a wierd one. We were in Buffalo practicing one day and we were watching the Transformers cartoon show. They mentioned that one of the evil robots, Galvatron I think, and his colleagues were called The Malevolent Creation. We were like, 'Wow man, that's a bad name!' We ended up writing a song called "Malevolent Creation" and eventually we started using that as our name, too.

TESTAMENT



Testament made an immediate impression on the worldwide metal scene with their 1987 debut lp, *The Legacy*. Germany's *Metal Hammer* magazine rated them as The Best International Newcomer of 1987, and The Biggest International Hope for 1988. Following *The Legacy* was *Live At Eindhoven*, the Megaforce/WEA, Europe ep.

The New Order was their second studio effort which sold in excess of 250,000 copies. *Circus* magazine said "The New Order puts Testament right up there with Metallica and Anthrax."

The year 1989 brought us *Practice What You Preach* which declared Testament as one of the heaviest and most diversified bands on the face of the Earth. With thought-provoking and insightful lyrics, *Practice What you Preach* demonstrates Testament's unique omnipotence.

1990 gave birth to their latest release, *Souls Of Black* featuring ten new testaments to the bands strength and competence.

We were fortunate enough to be able to chat with Louie Clemente, drums; and Eric Peterson, guitar. We caught up with them in their hotel room before the show with Judas Priest and Megadeth.

PIT: How is playing arenas different from playing venues?

LOUIE CLEMENTE: Well, we worked our way out of playing venues when we started to headline theatres. Now we're opening for Judas Priest in arenas. It's like, 'Wow, arenas!'

ERIC PETERSON: More room to move. Bigger audience.

Was the album *Souls Of Black* recorded live like *Practice What You Preach* was?

LC: No. *Practice What You Preach* was recorded live. I think we still got that live feel but we did it differently this time. Me and Eric recorded all the rhythm tracks then all the others came and recorded like Greg came out and did his tracks then Alex did his tracks.

What are some of the songs on *Souls Of Black* about?

LC: "Malpractice", for example, is about the hospitals and the way they handle things. They wanna know how they're gonna get paid before they treat you.

EP: Europe is different, though.

LC: Yeah, Europe is way more cool about how you're treated. The hospitals are paid for in taxes so everyone gets treated, not just the ones who can afford it. "Seven Days In May" is about Tianamen Square and what happened in China to the students. It's basically about how a bunch of people feel about a certain thing that should be right like democracy.

EP: Pretty much everything on this album is gloomy.

LC: Yeah, with being pressured to write

this album all the song topics are depressing.

Do you always pick the gloomier topics to write about?

LC: Yes, because we were on tour for like eight months doing the *Practice What You Preach* tour; we went everywhere. When we got home we expected to get a break, but it didn't happen. We had to write an album and that's what came out of us. In fact it was a year after *Practice What You Preach* that *Souls Of Black* came out. We've done four albums in four years. We felt that we had to get this album out if we were gonna do the Clash Of The Titans tour and this tour. So we just went in and kicked some ass and got this record out.

What's the most twisted thing that's

blues and R&B, but on their first two albums they hadn't really established their style. I'm not saying we're like that but the situation is the same.

What are the video plans for this album?

LC: We have one out already for "Souls Of Black". There's one coming out for the song "The Legacy", and that's pretty much getting done right now. It's gonna have computer animation on it, so we can bring the album cover to life. That'll be out just before Christmas, like around December 15th.

Do you think videos play a part in a band's success?

LC: It's hard to say, they definitely help. But, then look at Metallica; all their albums with no videos. I think that in the music that



ever happened to you on tour?

LC: I don't think we can say. There's been incidents...but nothing that hasn't been sworn to secrecy.

EP: There's alot of wierd shit that happens.

LC: Everything that goes on tour is political so we could get in trouble if we break out with the twisted stories.

How would you say *Practice What You Preach* and *Souls Of Black* are different from *The Legacy* and *The New Order* albums?

LC: I think on *Practice What You Preach* we found the style most suited for us to progress to. *Practice What You Preach* was definitely the start of more of a group effort. *Souls Of Black* is an extension of *Practice What You Preach*. Whereas when Chuck came in on *The Legacy* the songs were already written. Not to compare us, but like Aerosmith, their influences were

we play no one really cares that much about videos. It's more word of mouth that got people into Testament. But videos definitely help people who don't necessarily know about your music, like somebody sittin' around watching MTV and saying, "Hey, I wanna check out that band!!!" We've got like eight videos. That's more than any other band that plays this style of music has. It's always fun for us. We've been doing videos since our first album. We'll probably be putting out a home video. It will have all our videos on it and some live stuff in between. That will be coming out before Christmas or the New Year.

What would you attribute to your success?

LC: Hard work. Definitely hard work. It's difficult being in a band for so long with five people that are really different. Then again, we're all in it for the same thing. We all want to play and perform. We've just worked real hard.

PIT

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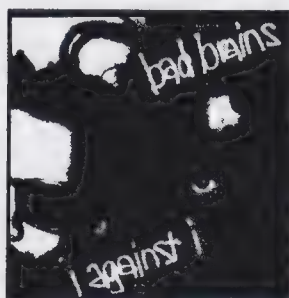
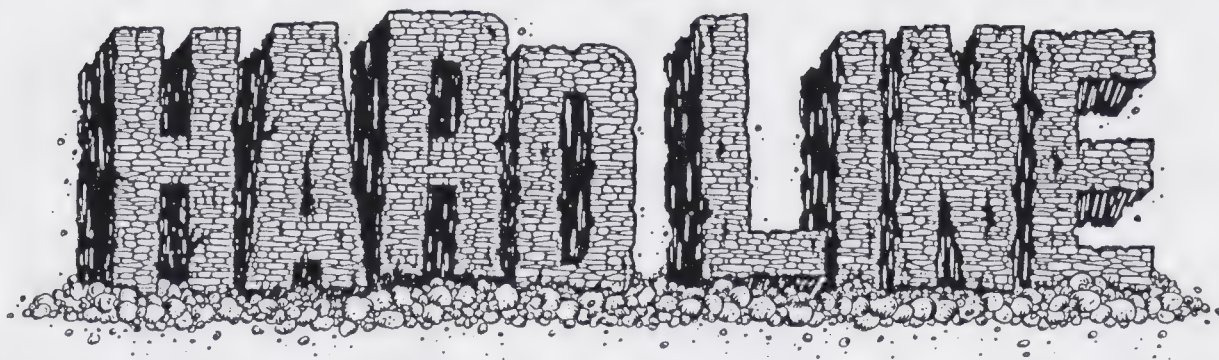
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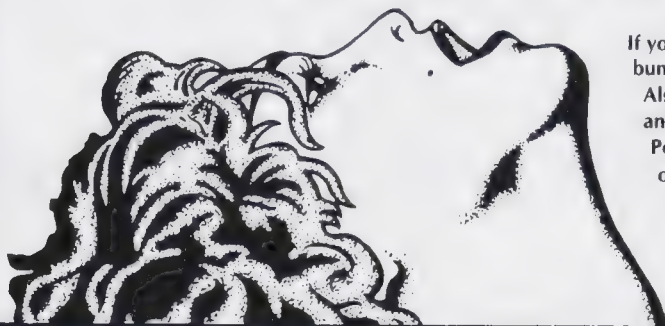


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KREATOR



Kreator return with a killer fifth lp, *Coma Of Souls*. They have exceeded all expectations many thought could not surpass their previous successor, *Extreme Aggression*. With Randy Burns once again at the production helm, one can only hint as to what Kreator have in store with their next release.

The band have just wrapped up their U.S. tour with fellow label mates Blitzpeer and Century Media's Morgoth. On the first night of the tour, Mille took some time to chat about the latest Kreator happenings....

PIT: I hear that you read a lot on your free time. How much does the stuff you read influence you in your songwriting?

MILLE PETROZZA: Certain books and authors influence me quite alot. My favorite author right now is a German author who wrote books about disease; how it affects your body and mind and where it comes from. Most of the diseases stem from psychological problems. One particular book has definitely influenced me for the next album.

Have any social or political issues influenced you in any way?

Yeah. I think that any musician is influenced by the things that are surrounding him. I don't watch the news everyday, but I know what's going on especially with all that went on with the Gulf War.

With the Berlin Wall now diminished, do you see music expanding in Germany?

I think it's got it's good and it's bad things. It's good for music because we can finally go and play there. It's cool for the kids into our kind of music, and people are now able to go wherever they want. They got that freedom that they had taken from them years ago. The bad thing is that in certain parts of Eastern Germany, people are still living in ancient, backwards times. Their attitude is different from the rest of Germany that is more aware of things. Either way, things should be getting better for bands that couldn't have had a chance if the Berlin Wall was still standing.

How did you team up wit ex-Sodom guitarist Frank?

Frank was looking for a new band because Sodom kinda kicked him out. We were always good friends and he told me how he just didn't get along with those guys (Sodom) anymore, and he wanted to start his own band. I told him about the problems we were having with Tristram. It all came together kind of naturally--we were looking for a new guitarist and he was looking for a new band. It was nice to have somebody who can actually play guitar.

Why did you decide to add another guitarist?

We had to. On the albums we always play with two guitars, and we wanted to do that live. At the beginning of the first tour with Tristram and Voi Vod it was a really good tour. I've seen videos from that tour and Tristram at first was really good, but then after awhile he wasn't into it anymore. He really didn't progress as a guitar player, and he wasn't excited about anything while in the band.

How did you team up with Randy Burns?

Just before we did *Extreme Aggression* we were listening to all his stuff. He did Excel and we liked that a lot, and also Possessed and Megadeth. He's been coming up with natural sounds and that's the type of sound we wanted.

Are you happy with the production of *Coma Of Souls*?

Oh yeah, definitely.

Why did you decide to switch from the German studios you previously used to the studios in Los Angeles?

We already recorded *Extreme Aggression* over there. When you record in L.A. you have everything there, because they have such a big music scene. It's the place to do records, because you have around 200 studios and it's really professional.

How long did the sessions last, and where in L.A. was the album recorded?

We worked in three different studios, and the one we mixed the album in was at the Music Grinder. Like I said, if something gets fucked up you just fix it right there. That's something not possible in Germany. If you screw up you have to wait a few days. We flew Randy over to Germany but everything was so fucked up, and we couldn't get things to work. After a while we decided to fly the band to L.A., and we really enjoyed recording there. The sessions lasted from June to August.

How hard was it getting the sound you wanted?

We really didn't have in mind the exact sound we wanted. We just wanted to make it sound real brutal. *Extreme Aggression* was only aggressive. With *Coma Of Souls* we added a lot more melody. The sound came out naturally just the way we play it when we perform. We rehearsed for three weeks before we actually went into the studio with Randy. We were really used to the equipment so it all went pretty quick. The overdubs took more time.

What was done on this album that had never been done before on you previous releases?

We moved away from the technical stuff and added melody. "Terror Zone" is not very typical for Kreator, and also "Coma Of Souls"; it's different. We always try to come up with original shit, even though it's hard nowadays to write something completely new.

What do you listen to on your spare time?

I listen to a lot of different shit. I really like Fields Of Nephilim, they're weird. They're pretty gothic. I like Voi Vod, Sepultura, Slayer. I'm not into listening to something that's been done before.

Is there anything that you haven't done yet with your music, but would like to

in the near future?

Our next album is going to be a whole different thing. We already thought about something, it's really weird. We want to add some more gothic influenced stuff. We will keep the heaviness, but want to progress.

Do you have any new material completed for your next album?

We haven't worked on any new material at all. We want to finish the tour. We hope to tour Australia, and then take a break to clear up our minds before we begin to work on our next album.

How would you compare the European scene to the American scene?

It's a little different over here 'cuz the promotion plays a bigger role in the outcome of a show. In Europe we have more control and here it's out of our hands.

What's the comparison between the crowds like? I've heard that American crowds are more critical than in Europe.

That's very true. It depends on the band. I suppose. When we come over here there's usually no problem. For some reason it seems like the American crowds know the deal. They hear a different band every week, so if you suck they'll tell you straight up. They have alot of other shows to compare yours with. In Europe they don't get shows every week. They'll get a show maybe once a month, so they appreciate it more. It depends on the club and the atmosphere. They're different but they both rule.

Who are your personal influences?

When we started up we were influenced by the NWOBHM (New Wave Of British HeavyMetal). Y'know bands like Venom, Judas Priest, Iron Maiden, Tygers Of Pan Tang, Raven and stuff like that. Now we try not to be influenced by any other band that plays metal. If we said that we were influenced by the new Metallica album people would probably look at us differently. We try to be influenced by different kinds of bands. I like music that doesn't have anything to do with metal. We try to combine our influences from listening to different music. I like alot of things. Sisters Of Mercy, Voi Vod and Biohazard are all cool.

How would you say that Kreator has progressed since *Endless Pain*?

Alot. We get alot better production on our albums now-a-days. When we started out we recorded our first album in ten days in a fuckin' studio in Berlin which wasn't really good. Now we record our albums in Hollywood with people who know; professionals. We've progressed alot in our production, and I hope we've

progressed musically as well. We're a lot more controlled now. It's the same kind of music but it's more controlled. We add a lot more to our music now, it's not full speed all the time. We have melodic parts which we try to combine with our fast stuff.

What are some of your newer lyrics about?

Coma Of Souls is about the coma that most living people are in. One dimensional thinking like seeing only material wealth. All the tracks on the album sort of relate to that. "Terrorzone" is about fears in the unconscious. They're all kind of related to that subject. We don't try to write depressive lyrics we try to write realistic lyrics. It so happens that reality is depressing, so a lot of people accuse us of being a depressive band. We don't think so, it's what's around us. If it changes we'll write more positive lyrics.

What's the craziest thing that has happened on tour?

There's been a lot of crazy things happen on tour. We've met some crazy girls on tour, not groupies just psycho girls. That's what we have to deal with live. One crazy thing was when we had to cancel a London show 'cuz the pa system was fucked up. If the sound level got too loud the pa system would automatically shut off. We went in for sound check and our snare by itself was too loud for the pa system so we had to cancel the show. We didn't want to play with the pa system going off all the time. The London press really gave us shit for that. That is something that I wanna make

clear; we wanted to play but the sound was fucked. We didn't want to give the people a bad show. We could've played but the pa system would've kept turning on and off. It wouldn't have been a good show at all. If people pay to see us they should get their money's worth.

What was the English press saying about you?

They said that we came in and didn't even sound check and then left. We didn't fully sound check because we couldn't even get past the drum check. They said that D.R.I. played and they did but the same shit happened to them. So we had to cancel. It was an important show with the English press being there and all.

When did you start playing guitar?

About nine years ago.

What made you want to start playing?

Ace Frehley. (laughs) It's true, Ace Frehley and the guys from Judas Priest.

What do you think you would be doing if you weren't in Kreator?

I'm really into psychology, so I'd be doing something like that. I'd probably study psychology or maybe be an astronaut or something weird like that. I study psychology in my free time. I buy a lot of books on the subject. I don't know how much I know about it, I'm not in college for it or anything. I don't have time 'cuz we're always on tour. I get a lot of insight from all the places I've played and the people I've met. I'm not really into normal psychology I'm into parapsychology.

KREATOR



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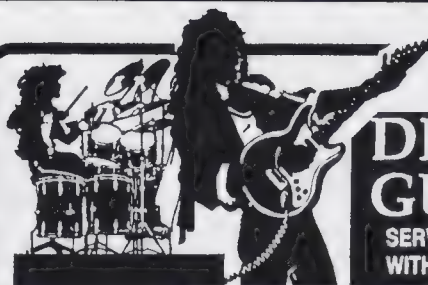
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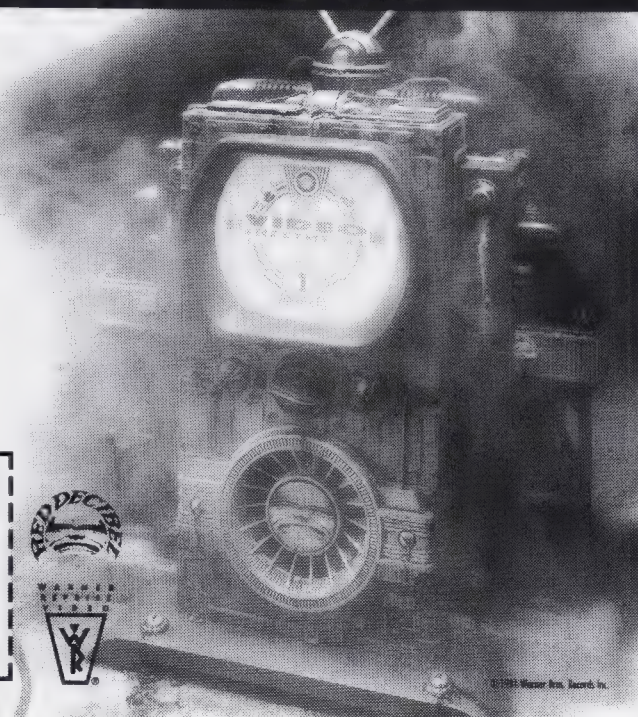
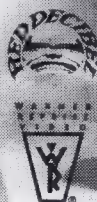
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PANTERA



Power Groove on the move.

Pantera's debut album *Cowboys From Hell* on ATCO records breaks new ground with its own style and direction. The band incorporates its raw and aggressive energy with their polished songwriting. Pantera was formed in 1983 by founding members Diamond Darrell, brother Vinnie, and Rex. Through three successful independent records the band got progressively heavier and to complete their direction added vocalist "the original circus freak" Philip Anselmo. Pantera is best described as intense and in your face.

We caught up with Phil before their crushing set at the Gothic Theater in Denver.

PIT: When did you join Pantera?

PHIL: 1986 when I was about 17 or 18

What was it like playing the clubs at that age?

It sucked, some places you had to get a fuckin' permit. It was lame, but I've been playing clubs since I was 15, so I've definitely been through it.

You're originally from New Orleans and the rest of the band is from Dallas, so how did you all hook up?

Dallas and New Orleans aren't very far apart, it's like an hour away on a plane.

Anyway, what that means is we had played in the same regional places on the same circuit and shit like that, but we never really crossed each other's path. They had heard about me and they were having trouble with their singer, they kicked him out or he split, it was like a mutual thing. They got in touch with me and I started listening to a little bit of their stuff. It wasn't great but I thought the fucking opportunity was there for it to be really fuckin' heavy. Everybody in the band was fairly devastating at what they fucking did, they just needed correct musical direction. They flew me in, I tried out, smoked pot and drank tequila. The rest is history.

What happened with your prior band, Razor White?

They wanted to go off on this Dokken trip and I was goin', 'No, I can't go through that,' so I split. They're super cool dudes, they're just lost musically.

What effect did your acquisition have on Pantera musically?

I brought a little bit of the underground into it, because New Orleans is a super underground place. And I brought a little fucking intensity to it all. We all grew together over the next five years and we got signed by Atco.

What year did you release the *Powermetal* album?

In 1987. We had absolutely no help in selling it or anything. We were all pretty young then. The major labels were more impressed with our longevity, the strength of our live performances and the strength of the new material. They really liked the *Cowboys...* direction.

Is the *Powermetal* album still available?

I think you can get it as an import. It's definitely not re-distributed through our label. It's still a fucking shitty import record.

What happened with your prior record deal with Gold Mountain Records?

They jacked us around and pissed in the wind. It's all a learning process for us. Now we're pretty good judges of character when it comes to record people and all. I just don't even fuck with them. But anyway, Gold Mountain just didn't hap-

pen, man, we fucking negated our contract and told them to suck our fucking dicks. We wanted to do our own thing, and that's when the major labels started to come out of the woodwork and saw what we were all about. We came really close to signing with Roadracer, 'cuz we've got a good fuckin' friend there. It just so happened Atco came through with a fucking bargain, it's fuckin' great, they love us.

How's your market down in Texas?

I think it's big, but I think there's other places where we have just as big a following. Reno NV is incredible, Minneapolis is always awesome for us, New York City is great, too. Dallas is a fucking strange city. There's a big alternative scene there. Usually when you think of Dallas or any place in Texas you think of ZZ Top and all that fuckin' shit. Maybe we've crossed over a bit for 'em, because there is no other band like us where we come from. No one can really come close to what we're doing; how we groove and shit.

Is Z-Rock being based out of Dallas an asset to Pantera?

Sure man, fuck, Z-Rock in any city. See I never listen to the radio, but I can't knock it if it supports what I do, y'know. Z-Rock really helped us out a lot. Most of the major cities that have Z-Rock really support us.

Vinnie "the brick wall" Paul, power drummer extraordinaire, has a heavy hand in the production aspect of Pantera's music. Has that always been

the case?

Yeah pretty much, but now he's really off on his own. Man he's fuckin' super good. He might end up doing the whole next record.

To what do you attribute that killer, power groove?

Any drummer and bass player that play together for a substantial amount of time are going to fuckin' grow together because that is what a rhythm section is, especially in a four piece band. Those two need to be solid and Vinnie hits real fucking hard, and Rex knows Vinnie real well behind the kit. They play a real solid rhythm section.

Does the fact that Vinnie and Darryl are brothers create any difficult situations?

No, man, it's unbelievable that they're brothers. You can see a bit of a resemblance but they're so fuckin' different. Man, They're just like two separate dudes totally. You don't even associate them as brothers. I never do.

What can we expect from your new home video?

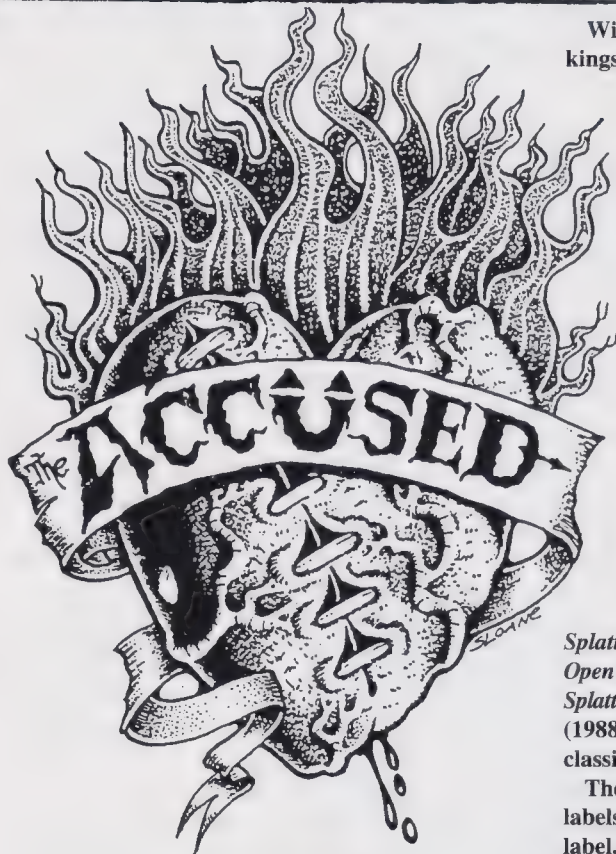
It's funny as fuck. We want people to get a kick in the ass from it. We've got a couple live tracks on there from the Foundation's Forum. They wouldn't let anyone stage dive or anything, it was alright, though.

Who is "The Elden"?

That's Vinnie and Darryl's father. He owns the studio that we record all of our stuff at.



SPLATTER KINGS



Widely proclaimed as the splatter kings of metalcore, The Accused have been playing their hybrid of crossover metal since 1983. The Accused have developed a strong reputation as leading practitioners of this genre perhaps described best by the term splatter-core.

The Accused (Blaine Cook, vocals; Alex Sibbald, bass; Tommy Niemeyer, guitar; Josh Snider, drums) have developed a worldwide following by touring America, Canada and Europe many times, always to rabid audiences. Their albums released during the '80's *The Return Of Martha Splatterhead* (1986), *More Fun Than An Open Casket Funeral* (1987) and *Martha Splatterhead's Maddest Stories Ever Told* (1988), are now regarded as speedmetal classics.

The Accused has recently changed labels, going with Seattle's premier rap label, Nasty Mix, for their latest release *Grinning Like An Undertaker*

PIT: How are you guys doin' with the new label? Are you happy there?

ALEX SIBBALD: Yeah yeah. I'll say yes. Did you guys have a bad experience at Combat?

We didn't have a bad experience. We had a few communication problems. It wasn't like it was anything real outta control.

It was just some stuff that got us kinda disillusioned or disheartened. You just have to keep reminding yourself that you're a band and you're doin' this because you like it, and they're a record label and they're doing this because

there's money in it.

I'm not sayin' that they're leeches. They're a good underground semi-independent label.

So as far as smaller labels go they're pretty good. When we were on Combat we got nothing but fucked around. They (Nasty Mix) haven't yet.

Tell me about the origin of Martha.

Martha Splatterhead? Martha is a semi-fictional character. It was the brainchild of

one, Blaine Cook. Brought to graphic life by one, Tom Niemeyer originally. Now there's other tons of versions. Pretty much like our version of the Toxic Avenger.

Who did the artwork for the new album?

That was a small piece of artwork that was done by R.K. Sloane, if I'm not mistaken. One of their art master guys went and took the ol' computer and did some computer graphics. Now that I think about it, I think it was Jeff Gaither's art that a small piece was used of.

Is there any other bands in Seattle in your vein that we should know about?

That's kind of a difficult question, in that we're kinda categorized as speed metal around here and there's plenty of those bands, but as far as the twisted shit that we do, no. There are other good bands, but as far as what we do, we're relatively singular. But there's Sanctuary, Forced Entry and all that stuff. I don't listen to speed metal.

What do you listen to?

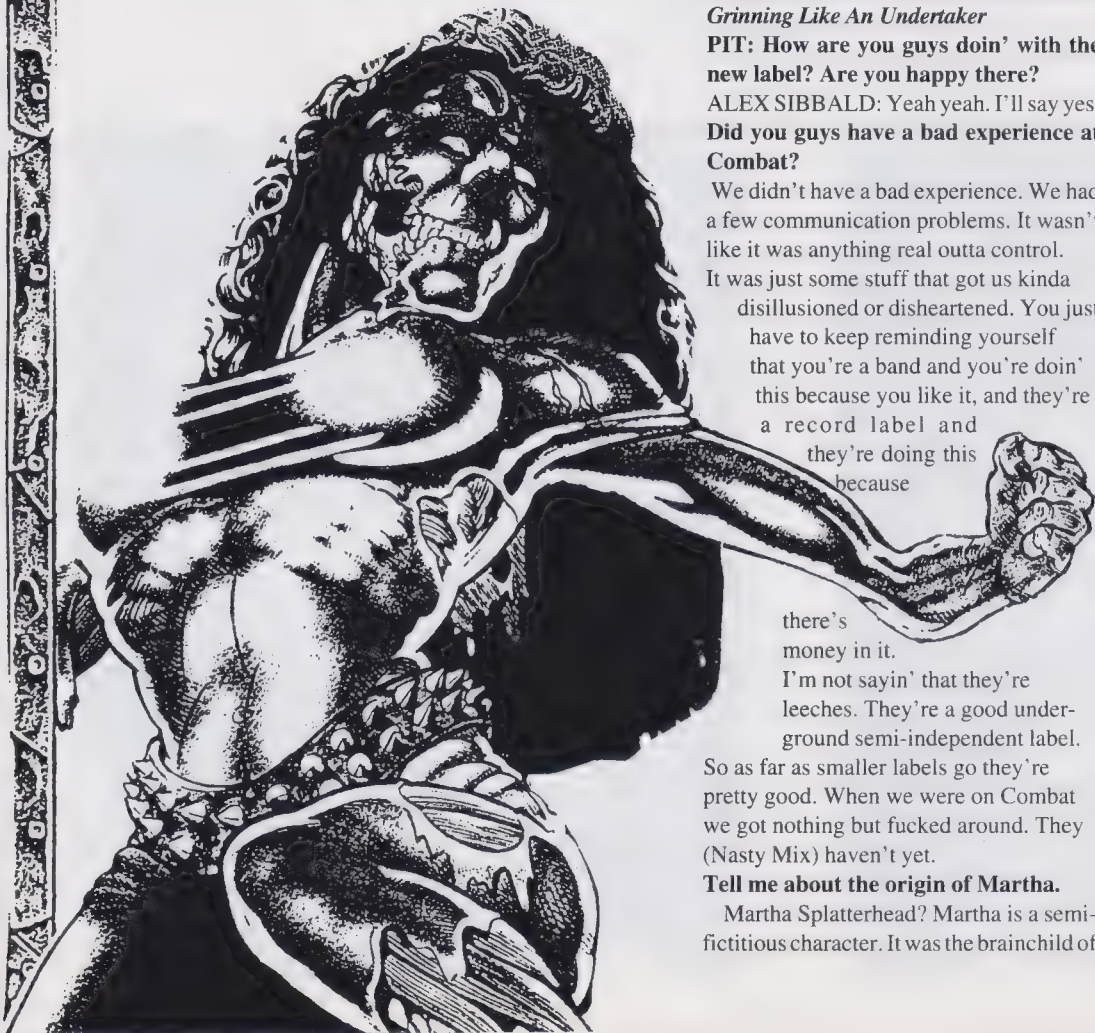
You really wanna know what I listen to? Okay, right now I'm listening to everything by Michael Shenker, everything Michael Shenker was involved with (Scorps, UFO, MSG). He's awesome! He's a great guitarist. I play a little guitar, also.


***Grinning Like An Undertaker* is a little more diverse than the previous albums, particularly the guitar. Do you see yourself, in the future, branching out any more? Getting any different?**

I pray to god that we do. There was a period of time between our last record and the one that we just recorded that kind of had something to do with the fact that it was a little more, not eclectic, but I would say diverse. Some of the songs we had time to hammer out really well and some of them we didn't. Some of them were written with uh...well I guess it doesn't matter 'cuz we had a couple different drummers before we got the drummer on this album. He helped write some of the stuff whereas before that really wasn't the case.

Is the song "Down And Out" a direct result of your affiliation with Nasty Mix, or would you have done it that way anyway?

We've had that song for a long time. As a matter of fact we've had it for a few years even before we were on Combat. It's a song that I used to play in another band I was in a long time ago. The song's been around a pretty long time. As far as the break with the actual rapping, that's brand





new. That's not the band doin' it. It's just these guys we know, The Wonderful Peace Team Posse.

What's "Room 144"?

"Room 144", good question. I'll say this in terms so that there are no repercussions. "Room 144" is a song specifically about a gentleman I know, and Blaine knows him also. I first met him on the street. When I first met him he was a homeless individual and he's very, very, very insane. And that insanity isn't a problem-it's more like a blessing. He lives in this hotel that is a government subsidized hotel that only people that are wards of the state or that can't really do for themselves can live. He lives in room 144 and sometimes we call him and speak with him, and he tells us of how the glass of water he had has consistency with the devil and how he can draw a line and evade the federal government. All this really twisted stuff.

Does the song "Dropping Like Flies" reflect an anti-drug stance?

That song reflects the feeling of the band about drugs and death. We're not anti-drug. We're definitely pro-education. We're pro-choice all the way. We're not tryin' to tell anybody how to do anything. We know too many dead people. Blaine and I were remarking how, in fact, all these people we knew were dying. So, we started composing a list of them. It was quite an extensive list, hence "Dropping Like Flies". But, y'know, we don't advocate the use of drugs at all. Then again, we don't preach against them. I, personally, don't like drugs at all. I don't enjoy drugs. Hard drugs are a negative thing. We're not into that at all.

On your previous records you got pretty much good reviews from the underground press. *Grinning Like An Undertaker* got pretty much positive press across the board from just about everywhere. Do you attribute this to greater accessibility?

That's possible. I think with this record we've pretty much reached everybody that would like or did like The Accused at that point. Looking at the figures of the records we've sold of *Grinning Like An Undertaker* it seems we pretty much reached alot of our base record buying public.

***Maddest Stories Ever Told...* had a real wild and undisciplined feel to it, and *Grinning Like An Undertaker* seems more structured. Almost as if you guys were forcibly restrained.**

It's more controlled, less erratic. I think perhaps part of that is it's not that we're any less aggressive. I think we're more

focused now. I don't think we need to use the outta control thing for quite the same effect. I think we can still get pretty much the same effect with how we deliver it. Also, a big difference that you can see by comparing the two records, the more spastic being *Maddest Stories...*, is the drumming. Specifically, the drummer we had on *Maddest Stories...* had this real spastic, erratic drumming. Sometimes it's right on the money, sometimes it wasn't which, in my opinion, gave it that outta control effect. Believe me, we still try to write stuff that's outta control but it's like it doesn't lose anything in the translation now.

I understand you have a five album contract. Can The Accused do four more albums?

As it is right now? I don't know. I honestly don't know.

Have you got any plans right now for your next release?

We have an ep in the process of coming out; should be out pretty soon, and a potential US tour. We're going down to California in April for a week and playing four or five shows in California. We're gonna play with Kreator at the Palladium. I like to record records. I don't have to make a lot of money doin' it, just the fact that I have made so many records. Is a thrill enough to me.

Any plans for a big tour in the future?

Yeah, an extensive US tour here in a couple, three months. We're speaking with people right now about a US tour. That kinda hinges on how quickly they put out this ep.

Tell me about some of the things you all do outside the band.

Blaine works at a daycare and our drummer works at an electrical supply company. Our guitar player used to work in a record store, he's currently unemployed. I own a rehearsal studio. I rent rehearsal spaces. I don't work right now.

On all your records I don't think there's ever been a better mix of music and cover art.

Thank you! Have you seen the cover of *Hymns For The Deranged*? A lot of people don't like that record at all. They're like, "Okay, great, we've waited a long time for an Accused record and here are all these cover songs and two re-releases."

What covers do you do?

We did "Our Way" by The Germs and we did "Cold Sweat", "Highway Star", "Symptom Of The Universe" and those are all really old. So, some people were kinda bummed 'cuz some of those songs exist on other records. But, it wasn't meant to be,

'Here's our new record!' Not very long after that, like a matter of weeks, between the ep and the lp. There are only a few thousand made (of the ep). We just got back from Europe.

How did that go?

It was pretty good. We flew over on New Year's. We were on an airplane over the Arctic when the year changed over to 1991. We were there for a month and a week.

Did you get a good response over there?

Yeah, we got a really good response over there. We did really well, war or no war. It was like there wasn't even a war! Just the way people were acting. Y'know, the people weren't driving around like they were terrified or singling out the Americans and just handing them pieces of shit. It wasn't like that at all. I really expected it would be 'cuz we were there once before in '88 and I ended up arguing politics so fuckin' much it was a joke. I didn't even want to, these people didn't even speak English that well. I didn't expect them to. I mean, I don't speak German, I'm in Germany and, hey, if you speak English that's fine but I don't wanna sit there and argue politics. If they want to talk about guitars and cars and stuff like that, sure! But I don't wanna argue politics!

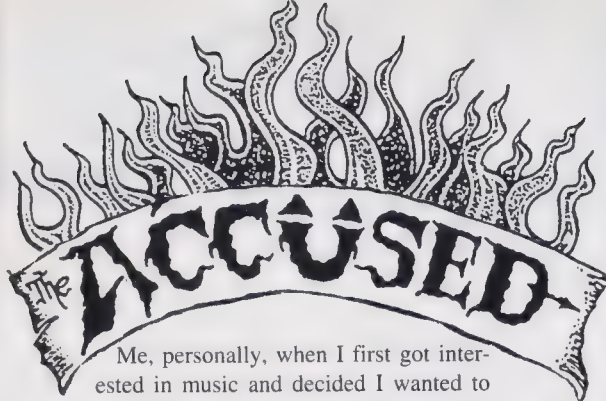
So, is the feeling anti-American generally?

No, I ran into very few anti-Americans. I have run into, a couple of times, people that were kinda like, 'Oh, America this and America that'. It's like, 'Fuck you, you don't even know me.'

Music should transcend those kind of feelings anyway.

You would think so. If they like the music it's one thing but what if you really, really dig it and it's a really important thing to you, then what? I can't think of a country that would have a good band that I would not like purely on the origin. Because the nature of music is so totally emotional that if you totally dig it...I mean, I've liked Judas Priest for a really long time and I started getting into Judas Priest like in 1986-'87, y'know, kinda after. When I first got into music I was interested in punk rock music from the early to mid-late '80's. So, I started to get into that afterwards. It's like, okay, so Rob Halford really is a raving homosexual. But if you can't except the fact that it's as good as it is, you're lousy!

Was there any particular band that stimulated you, personally, to get into music?



Me, personally, when I first got interested in music and decided I wanted to play the bass, it was probably Bootsie. In '75, '76, '77 that's what first interested me. If for some reason I would have been interested in some other type of music, I probably would be a guitar player now, instead of a bass player. But, the music I originally was interested in was so bass oriented I decided I wanted to play the bass.

Were you playing funk when you first learned?

No. A little bit. What was funk then is not what funk is now.

Bootsie's beyond funk anyway.

Right. That's the type of stuff I was into. Y'know, catch it on the one in a big riff type thing as Bootsie would say. But not the slap bass thing. I can play a little of that but that's all technique. I prefer what you say not how you say it.

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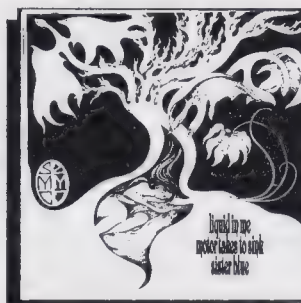
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The Stranglers



After 16 years, over a thousand gigs and ten albums, The Stranglers keep plugging along. Started in Guildford, England in 1975, The Stranglers were embraced by the punk explosion of the late '70's, although the band and their fans reject the title of 'punk band'. More diverse and accessible, they utilize minor keys and keyboards to create a sound uniquely their own. Though the four-man core of the band remains the same, they've added a second guitar and horn section to their live show in order to capture the richly layered sound of their studio albums.

PIT: Do you live in the states?

HUGH CORNWELL: No, no, no, I'm just in New York to do some promo, speak to some people. Then we'll be going back to England at the end of the week.

What's your life like in England?

I live outside Bath. I'm single and live in the countryside. I write a lot of songs when

at home.

What are some of the biggest changes you've seen in music since you first started in '75?

It's been through a lot of changes. What's happening is the small independent labels are giving the majors a run for their money. The majors don't know what's happening because all the dance music that's happening is all being produced by small companies. They can turn the records around so fast, much faster than the majors can, so the majors are being left in the standing.

Do you think that's a positive thing for the music scene?

Oh, yeah. It's definitely got to be. I think because it's to dispose of all medium, you know. So, the quicker a record can be made, once it's been thought up and turned round, the better.

Why did you do a cover of "96 Tears"?

Well, we had a bunch of songs that fitted together perfectly. You know, stylewise, for

this record. But we wanted ten and none of the other tracks we prepared, although good enough, didn't seem to fit stylewise with the other nine. It was suggested because we have a song called, "Too Many Teardrops" and that's the first line of "96 Tears". Plus, it's got a great keyboard line at the beginning. We thought it would be good to try it, so, we tried it and it worked fine. So we decided to put it on the record.

The song "Sweet Smell of Success" seems sorta cynical, don't you think?

Not at all. I mean, it's just admitting the seductive qualities of success.

Do you feel like you've fallen for it?

Definitely! Everyone who's made records has fallen for it.

What's "Never to Look Back" about?

That's one of Jon's lyrics. It's something that he believes in. It's not something I believe. I believe in looking back and learning from what happened to you.

COMMUNITY 3

Community 3 is a Brooklyn based independent record label carrying bands like Horny Genius, Stripminers, Chicken Scratch, Cattle Prod, Kings Of Wyoming and many more. All of these are available through Mosh Pit Records mail order catalog.

Albert Garzon is the driving force behind Community 3. We asked him if there's a certain Community 3 sound.

ALBERT GARZON: I don't know. I guess that's for other people to decide. All the bands are pretty varied. Like another record that is complete now is a folk singer

from New York called Brenda Kahn. She did a debut album called *Goldfish Don't Talk Back*. It's like Community 3's first folk album. It's more than your typical folk record, it's like folk-thrash. I seen her open for punk bands and she blew them away 'cuz it's just her and her acoustic guitar. It's pretty amazing, really. We get a lot of tapes, and me and my assistant, Roger go through them all. We're always looking for something that's different. We really don't know what to expect until we hear it. We've had bands that listen to Poopshovel and think that "Wow, we sound kinda like that!" That's the wrong attitude to have to be on Community 3, because we already have a band like Poopshovel and we'd never sign another band that was even remotely like them. We want each band to be a completely separate entity. Almost forging into new genres and stuff; different genres merging together. Like another band I just worked with, Spongehead, they kinda like fuse elements of jazz and punk and rock, but it's not like your typical fusion it's like something totally different. It's more punk rock with some distorted sax. You can tell the guy has listened to a lot of jazz in his day.

Were you in the band Kings Of Wyoming?

Yeah. It was me, this drummer John Beatman, who I grew up with since 1965 and the bass player was Kathy Krane from Austin TX. We just started jammin' together, wrote a bunch of songs and went in the studio and recorded it. Then after we recorded the band broke up.

How did you start to get involved in music, and when?

I started playing piano as a kid. Y'know my parents forced me to take lessons, but

once I learned to play a few songs I liked it a lot. I kinda realized I had a talent there. Then I went to college, and my original idea was I was to be a concert pianist, but I quickly realized I had a lot more fun producing bands. So I had a double major; composition-piano performance and sound recording. By the time I was done I had all the skills to start producing records, 'cuz I knew about the music recording and performance.

Do you consider production a musical activity?

Definitely, man! I wouldn't be doing it



unless it was an outlet for my creativity. Even though I never intended to, I've kind of been forced into being a business man. I made a decision a long time ago that I didn't want to be in the studio at all unless I was working with bands that I really loved and that I was producing. The idea of recording major label, mainstream stuff is really disgusting. So my best option was to form my own label and just do what I wanted, and it's working out great. I'm supporting myself just from producing bands I like.

When did you start the label?

Started in '85. The first record we put out was Agitpop's *Feast Of The Sunfish*. We worked their record for a long time. They went on a pretty massive tour. Then we did Agitpop's second record which we didn't put out but licensed to Rough Trade. That was like a Community 3-Rough Trade-thing. Twin Tone ended up

signing Agitpop, so I had this label and no bands! Early 1988 is when we really started signing bands. We signed Chicken Scratch, The Stripminers, Grizzly Fiction and Cattleprod. Those four bands, when I started up again, were the label. Now, of course, I've signed a lot more since then.

What's the name (Community 3) mean?

In the early '80's there was a coup in Guatemala, and what happened was there was a right-wing-Christian-fundamentalist from southern California brainwashing people. They set out on a program to convert all the indians that were living in the mountains to Christianity, and it just turned into a bloody mass. They ordered them into concentration camps and tortured and murdered the ones that wouldn't convert. One of the concentration camps was called Community 3, and that's where a lot of women and children were killed. So I named the label after that.

Did you work with 10,000 Maniacs?

I produced their first record, which many people think was one of their better ones. Actually, it's the first record I ever produced.

What do you think the role of independent labels is?

I'm not really sure. There's cool independent labels and there's independent labels that I think are bullshit. I don't know if they really have a role. Some people say that independent labels are minor

league. That might be true but I know some bands that prefer to be on an indie label. I know when Arson Garden went out with a major label band they had more posters, records and stuff out in the stores than the major label did. Because the guy at the major label sits there with his feet up on a desk and gets paid even if he's just talkin' to his girl friend or whatever. At Community 3 we have to bust our asses just to keep up. I feel we could work a record just by calling the press, the record stores and radio stations. We can do all that just as well as any major label. The advantage they have is they can do full page ads in all the newspapers in town, and we can't do that. As far as what the indie role is, I'm not sure. It's a home for a lot of cool music that just refuses to be part of the corporate world I guess.

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Great Moments in Music

Seems like every time you turn around, someone's compiling a list of what they consider the best in music-the best guitarist, best songs, best albums, best bands, whatever. What I've done is get a little more specific and assemble what I consider are some of the finest parts of songs-the words, breaks, bridges, leads or hooks, the special moments that make a song. Following, in no particular order, are the songs, band, album and great moment...

"Stray Cat Blues" ROLLING STONES, *Beggar's Banquet*. Intro. Mick being blatantly and ridiculously sexual and as a setup for the powerful opening riff, it's flawless.

"Values Here" DAG NASTY, *Values Here*. Break-final chorus. Stirring crescendo. Great sing-along.

"Aqualung" JETHRO TULL, *Aqualung*. Lead. Nothing technically spectacular, but sheer beauty.

"Psychomania (She's Dead)" THE ACCUSED, *Maddest Stories Ever Told*. Opening bass line. Wicked. Nasty. Bitchin'.

"Stay Clean" MOTORHEAD, *No Remorse*. Bass lead. Lemmy showing off in a very melodic, rambling way-a perfect fit.

"Fist Banging Mania" SOD, *Speak English Or Die*. Intro. Music to rumble by.

"Der Weinerschnitzel" DESCENDENTS, *Bonus Fat*. Ending. "NO!" Need I say more?

"Master Of Puppets" METALLICA, *Master Of Puppets*. Acoustic break. Nice. Flows perfectly from one part of the song to the next.

"Sit There" CRUMBSUCKERS, *Life Of Dreams*. Opening riff. Simply, one bad ass riff.

"Toccata And Fugue In D Minor" J.S. BACH. Beginning. You hear it in movies, metal and cartoons. Can't beat it for dramatic.

"World Peace" CRO-MAGS, *Age Of Quarrel*. Mosh part. Never was a piece of music more suited to doin' that mosh thang.

"Sympathy For The Devil" ROLLING STONES, *Get Your Ya-Yas Out*. Lead. Keith Richards and Mick Taylor swapping licks in some of the finest live playing ever recorded.

"Love You More" BUZZCOCKS, *Singles Going Steady*. Last line. From a love song to a suicide note-biting and brutal.

"Motorbreath" METALLICA, *Kill 'Em All*. Second lead. Bursts out of the box like a cobra-Metallica at their finest.

"Sensory Overload" BAD RELIGION *1st EP*. Opening riff. Makes you want to fuckin' move! A slamdance classic.

"Heartbreaker" LED ZEPPELIN, *II*. Break. Silence has never been used so effectively.

"Breaking Down" CHRON-GEN, *Eastern Front Comp*. Bridge, lead break. Can't explain it-just does funny things to my spine.

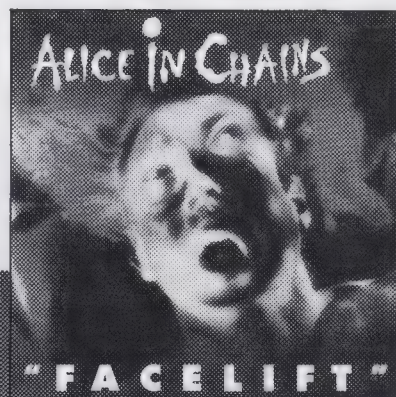
"The Ballad Of Jerry Curlan" ANGRY SAMOANS, *Back From Samoa*. Line that says, "sleeps with midgets, drives a Ferrari and sucks assholes." Now that's genius.

"Bedtime Story" DAYGLO ABORTIONS, *Feed Us Fetus*. Intro. Powerfully martial, an archival progression.

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DEATH ANGEL



On *Act III*, the band's third album and first on Geffen Records, Death Angel proves to be one of today's most spirited and adventurous bands. *Act III* is surprisingly tight, surprisingly diverse and surprisingly moving for a genre that has become all too heartless.

Death Angel's fearlessness about being unique is propelled by the band's togetherness (all being either a first or second cousin, and all being of Filipino heritage). When asked if the bands' being related had anything to do with the overall tightness of their music, Rob Cavestany had this to say:

Probably. It's a band that's tight as well as a group of tight friends. We've always hung out together since we were little kids and we've been in a band for so long that the groove is probably tighter than if we had started a band with other people. I mean, we've pretty much learned to play our instruments together.

PIT: How would you compare *Act III* to *The Ultra Violence*?

I think that *Act III* is more advanced, more mature than *The Ultra Violence*; lyrically, musically, everything. Each album projects our mentality at that time. *Act III* is more controlled and in my opinion, classier than

The Ultra Violence.

Where do you get your insight for your lyrical topics?

Life in general, I guess. Life happenings. Shit that goes on around me.

What is "Veil Of Deception" about?

That one's more of a fictional song. It's about some old woman, even someone you know now, who during childhood, had put walls up; protective walls. Extreme to the point of not being able to open up to anyone. Just being cold and rigid to people that she should trust. That's why it's a veil of deception, because she's not really like that inside. She's trying to act like she has

a heart of stone but really she doesn't. That's just the image she's portraying because she doesn't want to be hurt.

Do you think you've matured a bit since the writing of *The Ultra Violence*?

Most definitely. I think writing goes through phases. Sometimes it's cool to trip on a topic you don't know about, but that's a different way of lyric writing.

What's the song "Stop" about?

Mark wrote the lyrics for "Stop". I don't know what he's talking about. (laughs) I wrote the chorus, we kind of collaborated on it. Some of his lyrics are kind of hard for me to grasp. What I mean by the chorus is; if something is buggin' inside, don't hold it in. Stop drifting and try to deal with it yourself. You're not getting anywhere by avoiding it.

What about "Stagnant"?

"Stagnant" is more on the depressing side. A lot of the songs on the album are on the depressing side. "Stagnant" is one of the songs with aggravated lyrics. I wrote it so people could take it and apply it to their own experiences. The situations that happen keep goin' nowhere, so it's stagnant. It just seems that there's no end to the bullshit that's goin' on in your life.

Are there any videos planned for anything off of *Act III*?

We've done two already. I don't think we're gonna do any more. We did "Seemingly Endless Time" and "Room With A View" is our newest one.

Do you think that videos have a part in a band's success?

They don't play a part in our success. They don't do much because we don't get

enough play. They should help you out. It's a good way to get people to check you out.

Do you think the name *Death Angel* has something to do with not getting the proper airplay for your videos?

Yes, definitely. People do judge a book by its cover. People will judge you and that's never gonna change because that's the way it is. That's why we've been going by D.A.. I think the name *Death Angel* is sort of hindering people from checkin' us out. Y'know, *Death Angel* does sound like a death-thrash band name. If I'd never

thing that me and my friends do revolve around music. Either going to a show, listening to music, playing music. We always do something that involves music. Lately we've been getting into it so much that I think that the next music we create will be so much more intense. The perspective that we have on it now is one of creation; it's a challenge. It's art to write the most intense songs possible. Whatever mood we're in when we write, we just go for it and project our feelings at that time. For us it's more of a mood thing not a technically calculated ordeal.

Do you have any new songs coming out?

We're working on a couple. We had one down and one in the works but it was cut short. Now we're in kind of a chilling-out mode. We're just waiting for Andy to feel up to it then we'll be back working on it.

What's up with Andy?

Our RV crashed on the way to a show in the middle of a tour. That's why we're not touring right now. We're not even playing. Anyway,

we were heading from Tucson to Vegas and Andy got pretty fucked up.

What were the extent of his injuries?

Serious head injuries and shit. He had to have surgery and everything. He just got home from the hospital a little while ago. Now he's just hangin' around healing. We're just glad that we'll be able to jam again and that he is going to be able to play again. He's gotten past the scary part. He's going to recuperate and get better, but for now he's not getting behind any drum kit for a while.



heard us before and I heard we were named *Death Angel* I'd probably think we were some kind of deathmetal, to be honest. I think that we've gone beyond that by now. With just D.A. it doesn't say anything about anything.

When did you start playing guitar?

About nine or ten. I'm 22 now, so I've been playing 12 or 13 years.

What would you be doing if you weren't a musician?

That's a scary thing to even think of. I have no idea. I've wondered about it, it's like if I wasn't a musician I'd be a musician! I'm involved in music. Every-



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make another record yet. We wanna work this one for a while.

What do you find yourself writing about?

Everything from personal experience to fantasy. It's a combination of things. Sometimes it's just like putting myself in a situation. The writing has changed, I think, a little bit since the early '80's. Back then I was writing about rebelliousness and stuff like that. Now we're older and more mature. I think the music is too.

What is "Ball and Chain" about?

I don't know. It's kinda a hard-luck story. It's kind of a traditional country song, really. Not really about any one thing, just the hard end of life. Kinda like a blues song.

What do you think is gonna happen for you in the '90's?

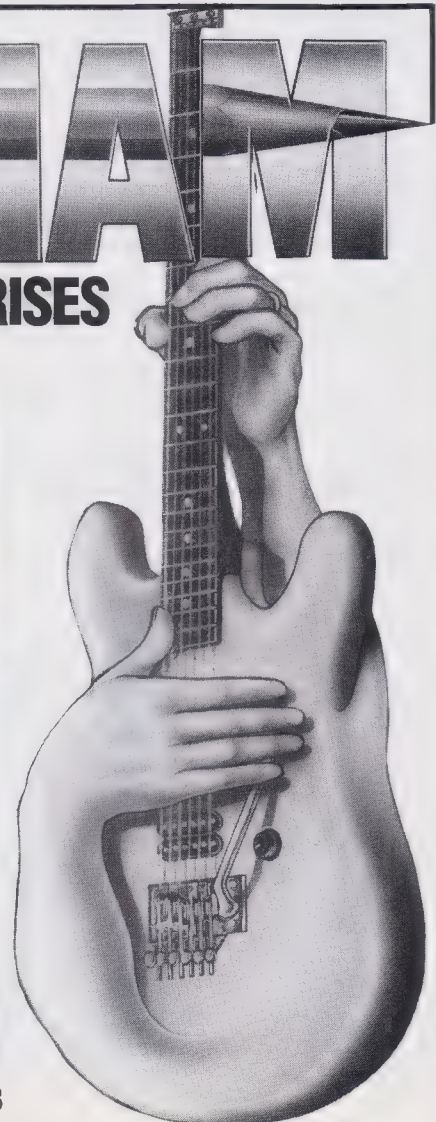
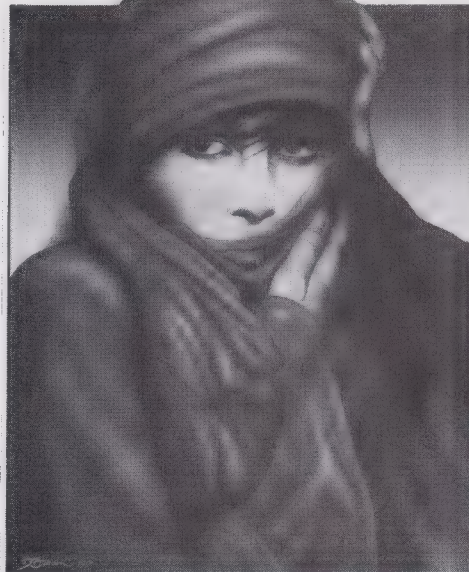
We hope to stay with a major label; putting out records, touring. Slowly movin' up the ladder, y'know. Ten years ago it wasn't considered cool to become successful and big. But, even back then, I think that's what we wanted. We just didn't really see it happening. Now that it is, it's like, 'This is pretty cool!' Some people look at it as selling out. We look at it more as survival, we've definitely survived. Everything underground music sent our way we survived.

What was the hardest point you ever had between 1979 and now, as far as keeping the band together?

Probably the heroin addiction. Trying to keep the band together during all that. Stayin' out of jail. Just stayin' alive, basically. Comin' out of it was hard. I got clean in October of '85. The two years prior to that were hell! It feels good now. It really does. I'm grateful

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GG ALLIN

Do you have an anti-social personality disorder?

Ask my psychiatrist; he seems to think so. I just could care less about people. It is not a crime. I have no use for anyone. I'm a selfish bastard. If I see something I want then I'll take it. Fuck what anyone thinks. As far as bands go it's just the same. Nobody knows how long it will last. People come and go through my life like walking through fire. After they get to know me they don't stick around for long and I find others.

How can people contact you and why should they?

People can write to me at **GG Allin Clan PO Box 704 / Oaklawn, IL 60454**, if your interested in records, tapes, videos, etc... or you can get them through the **MOSH PIT Mail Order Catalog**. What's going on with me right now is something that could happen to anybody who is challenging society and what the underground is all about. I am the underground. My fight right now is with the system. We can't let these fucking pigs decide what our rock and roll lifestyle should be. They're trying to ban alternative thinking all together. I don't give a fuck if everyone on this planet hates me, but we all must hate the pigs as a unit.

Do you still plan to kill yourself?

I have always been fascinated with death and I think it will be the ultimate adventure, but I want to die violently. I do not want to be cheated of my last right. A violent death excites me. I am not afraid of anything. So all I'm going to tell you right now is the GG Allin will end in tragedy.

My rock-n-roll mission to the world, when I am dead, the mission will live on. My words and music will guide you. I have received mixed opinions about my plans. Well, let me make it perfectly clear that I am doing this for **myself** because it is time. This is the rock-n-roll sacrifice, but it is now time for me to exit the life. I have given the world who I am. I have laid down the battle plan for the underground to follow. I did what I had set out to do.

I also, invite people to join me in my adventure to the next rendezvous beyond this life. I look forward to it, but if you decide to stay behind you can eat my flesh and drink my blood as an offering to the strength of my mission.

I have decided to postpone my suicide for October 31st of this year 1991, and instead I will kick off a massive blood bath tour on that date that will end the following October 31, 1992 in my final bloody mutilation. So on October 31, 1992, I will commit suicide on stage. That is where I live, that is where I die.

KILL ME
GG ALLIN

PIT

PESTILENCE

in death. The main topic is always death.

Patrick Mameli: Like "Out Of The Body"?

Yeah, "Out Of The Body" is just a fantasy of Marco's. It was like he had this fantasy about spiders living under your skin and they suddenly pop out and you fuckin' die. Then we've got "Echoes Of Death" which is actually a true story about people in a coma and they see some kind of light and tunnel. That tunnel leads them to another dimension, the dimension of death. That's what "Echoes Of Death" is about. The people who were in a coma for a long time then came out of it to tell identical stories. It's a fact.

What would you guys be doing if you weren't in a band?

PM: Probably working.

I'd probably turn out to be a serial killer, rape women. I love this town, this is where Ted Bundy killed a lot of women. I love that motherfucker. If I wasn't in a band, I wouldn't be doing anything normal. Definitely not working nine to five.

Who are your favorite bands out today?

Patrick and I both like Deicide.

PM: Deicide and Morbid Angel.

Macabre. Compulsion.

PM: Incubus!

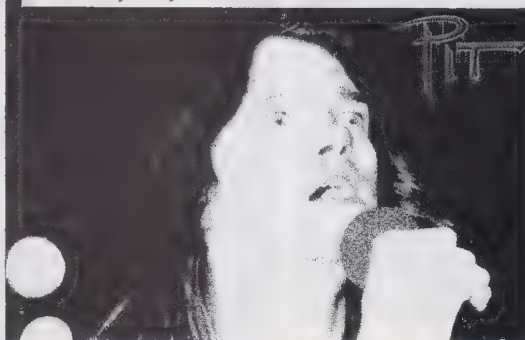
Yeah, Incubus! I also like the new Napalm Death. It's killer! I listen to old Black Sabbath a lot, too.

Who are your influences and what made you want to play an instrument?

Well, nothing really influences me to write Pestilence songs. When I was ten I listened to Kiss. But I grew up in a whole new wave of British heavy metal. The bands like Maiden, Diamond Head, etc....

What do you think about the U.N. trade embargo against Iraq?

GREAT!! Kill the fuckin' Arabs! Saddam just invaded another country and he should be punished for that. And those fuckin' Islams. I hate fuckin' Islams! Holland is full with these idiots. The total population of Holland is 40 million people and one million people are Arabs; immigrants. It's not like I hate them because of their creed, but because of their religion. It's so fuckin' primitive. When I see Saddam Huessein, he's like Adolf Hitler-a dictator. He wants power, money and rule of the world. It's all he's after. That's why I say, 'Nuke the bastard!'



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REVIEW PIT BOARD

AT DEATH'S DOOR A Collection Of Brutal Death Metal Compilation Roadracer Records

Just another average day at THE PIT. Once again I am confined to the shackles of reviewing music. A package arrives at the office from the god of labels, Roadracer Records. A couple of tapes! The one I immediately pop in is the one entitled, *At Death's Door-A Collection of Brutal Deathmetal*. Holy fuck!! This will certainly take the hubbub out of my life! Let me give you an example of the monster death metal bands on this comp...Sepultura-"Mass Hypnosis", Pestilence-"Out Of The Body", Deicide-"Dead By Dawn", Death-"Open Casket", Obituary-"Til Death" and a bunch of new bands that all just totally fuckin' rip! This tape is the first of it's kind and fans of death metal will relish it. I know this tape will fuckin' sell like mad!! I'm just one psyched motherfucker about being the recipient of this slab!

Bill Tressler

ANGEL WITCH Debut LP Roadracer Records

From the vintage days of the NWOBHM, Roadracer Revisited gives you the band that should've got most of the credit for starting the fire. Although they fell apart before catching on in the United States, unlike their fellow scene makers Iron Maiden, their contribution to heavy metal will always be remembered. In fact, some of the riffs and song structures off this LP have become classics and could be found in Maiden's repertoire before Bruce Dickinson stepped in as frontman. Mystic medieval imagery in memorable compositions. Featuring "Angel Witch", "Sorcerers", "Free Man" and "Sweet Danger".

Bryan Davis

BAD RELIGION Against The Grain Epitaph Records

First, you must understand that you're not going to get an unbiased review from me about this band. I've listened to and loved them for ten years and more, and it is my opinion that as a band, a musical unit comprised of individuals interacting to create a whole, these guys know no parallel. Bad Religion has no

stars, displays no excess, contains no self-indulgence. They play tightly crafted, skillfully executed, powerfully concise melodic hardcore.

Against The Grain, their third release, is a continuance of the tradition begun by 1988's *Suffer*; essentially a more polished return to the original style of their first album, the landmark *How Could Hell Be Any Worse?* Musically, the songs are precise and moving chunks of rock-n-roll brilliance with memorable riffs, lethal hooks and excellent individual performances that fit together as if these guys were born to be a band. What really sets the songs apart, though, is Greg Graffin's vocals, carrying perfect melodies throughout the contours of the rhythm like a Ferrari on a mountain road, smooth and powerful. His lyrics, while sometimes difficult to decipher, are meaningful and intelligent analyses of society, angst and the existential questions of man vs. the modern world.

The album shines in places; "Anaesthesia"'s stirring minor key rhythm is a thing of beauty, and "21st Century Digital Boy" is a gut-level, anthemic rocker. But it's best to take this album, like the band, as a whole and much more than a sum of its parts. Bad Religion and *Against The Grain* is an example of musical evolution, an answer to 'what if a punk rock band stuck it out and just got better and better?' Few bands emerged whole from the circa 1980 L.A. hardcore movement (most of those who did tried to change with a changing world and failed miserably). Bad Religion simply honed their art and came up with this, an enviable work that firmly establishes one thing; Bad Religion is peerless at what they do.

FW



CRAWLPAPPY Mind's Eye 7" Blackout Records

If anything else, Crawlappy is one interesting band. Their history is as equally memorable as their arrangements, which seem to turn over and over in your head long after you had listened to them. They've called upon the talents of many members of other great NY bands to form their line-up at different stages of their career; notably Prong, Agnostic Front, Bomb and still more. Rick Roy's guitar arrangements seek new direction for a compulsively imitative genre of crossover fusion. They are heavy and controlled in sound as well as insightful and creative lyrically. There is always another dimension to their song structures although they work within the same confines of a guitar oriented rhythm machine. They are raw but paced at a constant tempo that sways at times to fit the mood of the song. The vocals are strong and clear, making the impression of the words significant and lasting. They have something here that was not present on their debut 12" I hope they continue onward on this path.

Bryan Davis

TAD 8-Way Santa Sub Pop Records

Tad, the man, appears to get just as much or more press as Tad, the band. It seems that this disproportionate ratio of focus has something to do with the size and stature of Tad, who weighs in at some 300 pounds. To do the band a service, I will not dwell on Mr. Tad and get to this very decent LP. I can't say I liked it very much when I first listened to it, except for the lamentful "Crane's Cafe" and "Flame Tavern", two song's titles that don't seem to have much to do with the songs' contents. Everything is moderately paced; tempos are nicely varied and there are a few creative changes. Drunken redneck themes pervade through the lyrics. The rhythms are made up of either melodic or marching muted chords; pretty tight for a Sub Pop band (meaning that many Sub Pop bands pride themselves on being as raw and distorted as possible). Tad sings, screams, talks and whispers little naughty perversions in your ear. Some of it makes sense, some of it is up to your own interpretation.

Bryan Davis



Tad whispers little naughty perversions in your ear.

TAD **8-WAY** **SANTA**

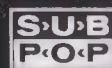


TAD

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TREPONEM PAL

Aggravation

Roadracer Records

French industrial metal that depends less on sound effects and gadgets and more on decent musicianship to achieve their aim. They are not as electronic as Ministry nor as eerie as Godflesh, although I think they each share elements of the other. At times, vocalist Marco Neves may remind me of a disgruntled Popeye, but neither his English nor his voice appears to be impaired. He projects very well with the help of some studio reverb. As far as structure, each song follows a distinct riff from beginning to end.

The spoken verses that make up the vocals are carried by drums that sound like gunshots on the snare and thunder on the bass kit. Repetitive motion drives the industrial engine, so after one listen all the way through, you may not want to pick it up again for a few hours. Hitting continuous play on your stereo may put you in a trance that you'll never recover from. Treponem Pal is basically the French name for syphilis, so you should probably wear ear protection before listening. You never know what could crawl inside your head and fester.

Bryan Davis



SLAYER

Seasons In The Abyss Def American

Here's how you listen to music: Sound goes into your ears and is filtered through the various channels of your brain where it's translated into music, into something you like or don't. Usually Slayer found a way to circumvent this process and go directly through your skull, slapping a hammerlock on your brain and allowing you very few options free-will-wise. You'd been Slayerized, and that was that.

With *South Of Heaven*, Slayer released the pressure a bit and stepped back, allowing us time to think, and what many of you thought was "hey, this sucks." Which should make one thing clear--Slayer is at their best when going flat out; the furious, unrelenting juggernaut of sound displayed on *Reign In Blood*, etc.... Anything less is like gelding a stallion or detuning an Indy car--what you hear is not what is, but the potential for what could be.

Seasons In The Abyss has Slayer suffering, it seems, from indecision. With "Hallowed Point", "Temptation" and "Born Of Fire" they're as good as they ever were; this is no bullshit, top-speed Slayer. The rest of the album, though, had me waiting for something to happen and that fuckin' bus never showed up. One thing that gets lost in the translation is the guitars. The King/Hanneman combination is pure artistry, unmatched in the speedmetal world. Slow 'em down, though, and they become weak and muddled; gone is Kerry King's crazed, shrieking, all-over-the-place guitar madness. Ditto with the vocals (I'm beginning to entertain the very real possibility that Tom Araya has lost his voice,

the trademark bark we know and love). What Slayer needs to do is resolve this identity crisis and get back to basics. They created and defined a musical genre and galvanized the nation's youth and when they do what they do best, nobody does it better.

FW



THE VICTIMS FAMILY

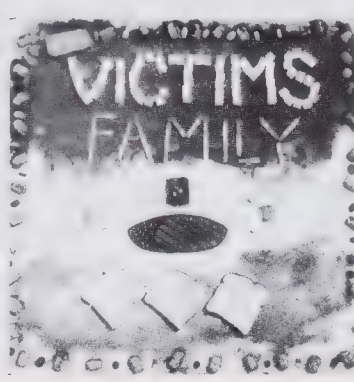
White Bread Blues Mordam Records

The Victim's Family's latest work, *White Bread Blues*, is more of what you might expect from this band, an intelligently executed punky-funky-jazzy-thrashy hybrid yet it is still full of surprises. At times it is not a mix but a combination-pure funk exploding into thrash, punk dissolving into jazz and all four erupting into dissonance, and sometimes you're not sure what you're listening to. The guitar playing is similarly diverse; going from bottom-heavy grunge chords to rapid-fire high-end rhythms to atonal shrieking to clean jazz lines, all accompanied by an alarmingly proficient bassist picking and slapping down lines that lay a firm foundation for songs that might otherwise seem unstructured. The music is fast, furious and filled with wicked hooks; just when you think you've got a handle on a song, you're blindsided by an aural attack from

parts unknown.

"Ungowai!" starts the album, blasting out of the box like a meth-crazed mutant-funk behemoth, setting a frantic pace and high standard for the album. "Dog" is a balls-out thrasher that segues gracefully to a melodic coda. An excellent example of The Victim's Family's musical complexity is "Mary's New Dress", a blast of kinetic heterogeneity that twists, turns, shifts gears and winds up in your face. The oddly named, "Polka" shreds unmercifully, evoking memories of MDC. "Naive Children" is a riffy sing-along that as per usual, transmutes into frenzy. The slowest, tempo-wise, point of the record is definitely one of the high points; "Caged Bird" is an eerie, twisting, panorama with an evocative lyric and highlighting some of the best guitar work on the album. *White Bread Blues* is a provocative and skillful exercise in energetic musical divergence, a rocking tour-de-force, decidedly different and always fresh (in the traditional sense of the word) with the possible exception of "Drink The Kool-Aid" (perhaps the 487th song to be written about Jim Jones and the Guyana tragedy).

FW



DINOSAUR JR.

Green Mind

Sire/Warner Bros. Records

Formerly an SST act, Dinosaur Jr. took their somewhat sloppy progressive pop, refined it and sold Sire/Warner Bros. on the idea that they had; simple and usually short. I keep humming "Green Mind" in my car. That is, when I'm not passing people or running red lights. So I guess they just might have something, in a peculiar, metaphysical sense. A chorus of acoustic guitar strumming echoed by the electric equivalent of the same chords, accompanied by twangy singing that's not quite in key and sounds kinda slurred. Great to kick back to (pardon the cliché). I'd recommend it.

Bryan Davis

VIO-LENCE

Oppressing The Masses Megaforce Records

I've been a fan of this band ever since seeing them dust headliners VoiVod on their 1988 tour. Their first album, *Eternal Nightmare*, successfully captured their blatantly powerful live energy and *Oppressing The Masses* is further proof that Vio-lence is a band to reckon with, listen to, and raise blisters on your cerebral cortex. Simply put, these guys don't fuck around, delivering thoughtful, incisive lyrics within a framework of scorching guitar leads and a gut-wrenchingly pounding rhythm section. Vocalist Sean Killian (no slouch previously) has improved measurably, making this album a demonstration of the heights metal can reach.

The overall (if loosely knitted) theme, is as the title suggests, the establishment power-mongers and their deception and oppres-

sion of the people, an appropriate subject in these oppressive times. Subjects are government secrecy ("Subterfuge"), corporate greed ("I Profit") and police corruption ("Officer Nice"), among others. On the whole, a fully listenable album. *Oppressing The Masses* Get it. Got it? Good!

Bill Tressler

ENTOMBED

Left Hand Path

Combat/Earache Records

This might as well be a demo tape by the sound of it. Pretty thin production the guitars are too trebly, the percussion is flat. You can barely distinguish the chord changes, just the picking pattern. But the leads stand out okay and the vocals are pronounced well. I can't believe the band is satisfied with the sound quality on this one. From what I can hear, they would be intense live. The voice is the electronically enhanced 'I can't get the phlegm out from my throat' slime monster variety. Otherwise, it's a lot of speed with no defined direction. Be aware that this was recorded in Sweden, probably in some basement studio. Licensed by Combat from the English thrash label, Earache, they probably produce as well as they can afford. Original recording was not remastered by Combat.

Bryan Davis

THE DAMNED

Machine Gun Etiquette
Emergo Records

If you ever even considered picking up a Damned good album from the legends themselves, this is it. I feel this album represents the "Best Of The Damned" better than their "Best Of..." collective lp. Not only does it contain neo-classics such as "Love Song", "Machine Gun Etiquette" and "Smash It Up I and II", but also catchy numbers like "Anti-Pope", "I Just Can't Be Happy Today" and "These Hands". This album marks the pinnacle of the Damned's popularity as one of the best punk rock bands to ever come from the streets. Forget all the gothic pop tunes that they're more well known for in the US, none of that really comes to play here. This is outlandishly executed hard rock bliss. The heavy bass sound rivals Lemmy's (Motorhead) rumbling thunder amplification, the cones in your speakers will be trembling hours afterwards.

Bryan Davis

NOFX

Ribbed

Epitaph Records

Fuckin' rad, Bitchin' Totalified shreddington coolness 'n' shit. **Wow.**

Something about listening to NO FX makes me revert to these primitive exclamations because frankly, this music does not invite analysis or comparison—just pure enjoyment. NO FX's uniqueness makes them difficult to compare and it's not because they are completely original. The elements of their music, taken separately, can certainly be found elsewhere.

the humor, the cleanly distorted guitars, the punk-pop-metal melange song structures. It's just that NO FX puts them together in an inimitably creative way that's a pleasure to listen to.

Dig the high speed atonal guitar fingering of "Shower Days" and in the continuing NO FX tradition of strange and unexpected breaks, the "doo-doo-doo-doo" chorus of "Moron Bros." "Food Sex And Ewe" threatens metalness and turns into a bouncy little ska tune with a guitar lead straight out of a Disney movie. "Just The Flu" has

a cool staggered anapestic intro. "El Lay" is a furious punk diatribe on that fair city. "New Boobs" is a paean to mammoplasty with a blistering guitar riff and a hilarious doo-wop ending. "Together On The Sand" had me rolling on the floor. ("We walked down to the water/She grabbed onto my honker.") "I Don't Want You Around" is an offbeat reggae tune, and "Malachi Crunch" is a ripping guitar exercise. All told and plainly stated, *Ribbed* is pure fun, artfully done. Check it out. **FW**



SADUS

SWALLOWED IN BLACK
R/C Records

Blistering fast Bay-area speedmetal. Listening to it, the question that arises is, are these guys simply exhibiting influence or actually sucking the dick of Slayer? If you can ignore the obvious comparisons, this is competently played speedmetal with lightning-quick anapestic changes. The guitar is a little weak, though this is probably the result of production and not playing. Enough to rattle your head by, nothing to get excited about.

Jon Tucker

TESTAMENT
SOULS OF BLACK
Megaforce Records

With their past three albums Testament has, through superior musicianship, intelligent songwriting and their thrashing style, established themselves as a major force on the worldwide metal scene. There is, however, a

fine line between style and repetition, a line Testament seems to be straddling.

Perhaps this band is suffering from the complacency often brought on by success, or maybe they've just run out of ideas. Whatever their problems are, they're made evident by a complete lack of originality and power on this latest release. There is nothing new here, no apparent growth or innovation, leading me to wonder if these songs are perhaps outtakes from the *Practice What You Preach* sessions. I can take nothing away from Testament regarding their ability. Their skill at creating technically proficient, thrashable music is apparent here, but these days when there's a thousand other bands ready to take your place at the top, it might not be enough.

Jon Tucker

OBITUARY

Cause Of Death
Roadracer Records

Hmmm...do I detect a note of morbidity here? Decidedly death-like heavy metalness from these five doomsayers, heavily laced with the viciousness we've come to expect from Florida bands; maybe it's a reaction to all that sunshine. This is grim, grinding, growling, goremusic reminiscent (and almost imitative) of early Celtic Frost, homage being paid in their cover of "Circle Of The Tyrants".

Lead guitarist James Murphy (formerly of Death) injects his euthanizing leads into the thudding, sledgehammer rhythms of Trevor Peres. Add one pounding backbeat and you've got a massive, turbulent, subsonic death thrust into the innermost reaches of consciousness. A prime and primeval example of true deathmetal.

Jon Tucker

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KING DIAMOND

The Eye

Roadrunner Records

Enter into the dark world of King Diamond...a world of torture, rape, murder, drugs, infanticide...the world of...The Bible. Indeed, Diamond's trend to dark thematic concepts takes a turn for the religious in this latest release, with all songs taken directly from the pages of Christian history. Horrific images against a back-

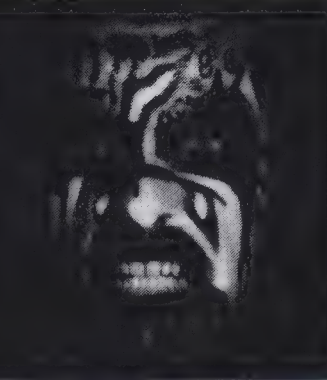
drop of intense metallic thunder, sporadically interwoven with the haunting sound of a Hammond B-3 organ. You may remember this instrument from your days in church, or maybe not. Whatever, it works on establishing a mood in which Diamond weaves a musical tapestry depicting the violence and hypocrisy of Christianity.

Stylistically, the music is no great departure from earlier efforts, with a couple notable differences:

the absence of the traditional (some may say boring) intro and a catchier, more rock-n-roll feel, due perhaps to the first-time songwriting input from guitarist Pete Black and drummer Snowy Shaw.

The Eye is a fine and terrifying vinyl nightmare, the stuff of bad dreams, music to crucify by. Maybe somebody should send a copy to Jim Bakker in prison!

Jon Tucker



GODFLESH

Streetcleaner

Combat/Earache Records

Reissue of '89 Earache release, licensed by Combat. The sounds you hear off this recording may not seem unfamiliar to you, but they are assured to stir some dark side of your sense of humanity should you listen long enough. To perform an autopsy on Godflesh by breaking down their sound into instrumentation, arrangement and tempo changes would not do them justice. They are the hardest industrial band that I know. They are repetitive, mechanical in execution and run along like a motor with an on/off switch, slowly churning forward in the beginning, then gaining momentum and switching gears here and there. After the machine has served its purpose it is powered down and grinds to a halt. This is the only working analogy or definition that I can apply to a track from Godflesh. Within minutes after exposure certain chemicals within your brain are altered. Prong and Godflesh are like modern versions of the original Killing Joke. Prong being the more melodic half and Godflesh being the more abrasive undercurrent. Godflesh produces the blackest of the black with their own omnipotence. When I listen to Godflesh, I hear pain and the machine that keeps it alive.

Bryan Davis

RAPED APE

Perpetual Aggravation
Beastly Music

PO BOX 5891 Lake Worth, FL 33461

Upon first looking at the Raped Ape tape cover I got the impression that it was probably some cheezy punk band with tin can production. Well kids, I was dead fuckin' wrong! Raped Ape plays ball-crushing thrash, period. This six song release has forged on to become one of the hottest selling items that Mosh Pit Records has to offer. The underground buzz for this band has begun in earnest.

With the hardcore vocals of guitarist Mike Pucciarelli, fellow axe-man John Paul Soars, the experimental bass thumper Dan Cleveland and the straight-forward metronome man, drummer J.C. Dwyer, I predict (being a close associate of Mystic William) nothing but good things for Raped Ape. Killer tracks on this tape are "Da Krusha", "Shrouded In Darkness", "Kill Thy Neighbor", "Circle Of Blood", "S.T.D. (Socially Transmitted Death)" and "Pieces Of Aggravation" to name all six. The cassette is available through the Mosh Pit Records mail order catalog or the address above.

Bill Tressler

that always aren't so serious, like the song "Dare To Dream" (Shirley MacLean pipe-dreaming about being Gundar the Blacksmith in a past life). Another big plus is the stab at organized religion; they take on songs like, "Hi, Jesus" and "Thou Art God" (the latter donning a caption saying, 'Why are most Jesus freaks senior citizens?'). All in all a total worthwhile release. Check it out if you get the chance, it's available through the Mosh Pit Records mail order catalog or at the address above.

Bill Tressler

chose not to do this review because of the intense hatred I hold toward her entire outlook, but fuck that! If Kat can go around and talk shit about every musician in the world then I'll give it back to her, gladly. As far as her music goes, it's alright. This album is crammed with fast guitar leads that all sound the same. The Kat can make her rhythms crunch but the most ridiculous thing here is her vocals. It sounds like a squeaky, 13-year-old girl attempting to sound gruff over a pale-lame-as-fuck. I guess what really got me hating this tape was that the first thing I read on her tape cover said, "All guitarists in the world are untrained amateurs." Fuck her! I'm a guitarist and I wasn't too impressed with this self-proclaimed, "most brilliant genius in the entire universe." Whatever. Buy this album, I guarantee you'll flip fuckin' out.

Bill Tressler

THE GREAT KAT

Beethoven On Speed
Roadracer Records

If you're like me then you think that people that are excessively arrogant need to be slapped down a couple of notches on the self-image list. The Great Kat is not just conceited but she also borders on major bitch as well. I almost



MOONCALF

Kill The Fool Cassette

PO BOX 18314 Raytown, MO 64133

To quote from the Z-Rock magazine metal directory, "Mooncalf--Whatever-the-hell-you-call-it-metal" is how this Kansas City, Missouri quartet is classified. It's an apt title for Mooncalf; definitely unpredictable. The musicianship is excellent sounding like someone put thrash, hardcore and Pink Floyd (along with some acoustic flailings) in a blender and hit puree with the lid off. This tape has another thing that I like; lyrics



PIT



COMMUNION

Horror author Whitley Streiber (*Wolfen*, etc...) went through some serious changes a few years ago. He chronicled the bizarre and allegedly true events in his books *Communion* and *Transformation*, and *Communion* is the cinematic story of his supposed contact with alien beings.

Streiber (Christopher Walken) at first is unaware of the nature of his growing unease. He knows only that something is going on, something strange, but he doesn't know what. Subsequent hypnosis sessions reveal interaction with aliens, complete with the medical experiments so common in alleged cases of alien abduction.

In an effort to debunk his story, Streiber was subjected to every possible test to prove his veracity; polygraphs, psychological batteries, etc..., and it was decided that if nothing else, he thought he was telling the truth. That's what makes this movie so intriguing; the possibility that they are indeed real. The movie is sort of open-ended, one never really knows exactly what the aliens are up to or why, or why him. But I suppose you can't expect pat endings in a true story.

Decide for yourself if it's true. Personally, I find it rather strange that the aliens would choose someone whose job it was making up stories like these.

Jon Tucker

LAIR OF THE WHITE WORM

Ken Russell's latest foray into subjective reality is a tale of Pagan snake worship and dragons in modern-day England.

The story begins with the discovery of a snake skull on an archeological dig. The finder and his friends encounter a variety of snake-related things and hissing, fanged snake people culminating in the discovery of the white worm of the title (no worm at all but a big fuckin' virgin-eating dragon). The film is highlighted by truly bizarre dream sequences with violent religious and sexual

themes. While sometimes the movie doesn't make much sense, the stark, colorful cinematography and twisted imagery make it always interesting. It is not without humor, either. Witness the local lord's complete nonchalance at having cut a giant snake-woman in half with a broadsword, or hapless hitchhiker Kevin's ultimate blowjob. Fans of grotesque special effects will not be disappointed. It's no *Helraiser* but there are some sufficiently disgusting scenes. The ending is rather obvious, but all in all, it's a movie worth seeing. And, as with all of Ken Russell films, a little hallucinogenic enhancement can't hurt.

Jon Tucker



THE SILENCE OF THE LAMBS

What are the things that make a movie killer? (a) It's gotta have at least one sick, evil fuck in it. (b) It's gotta have people being disemboweled (or in this case, skinned). And (c) The actors and actresses have to be able to pull it off. This flick contains all three and an added bonus: a raging plot that keeps you on the edge of sanity. The movie starts intense with the F.B.I. tracking down a

serial killer, Buffalo Bill, that skins his victims. Clarice Starling (Jodi Foster) is an F.B.I. trainee that is asked to question psychiatric ward-ridden Dr. Hannibal Lecter (played brilliantly by Anthony Hopkins) to see if he knows anything about the killer. Indeed, he treated the man. So he starts to give Clarice hints about Buffalo Bill's identity in exchange for bits of info about the trainee. Lecter is the baddest character to hit the screen in a long time with his brutal, cannibalistic past and his incredible intelligence level. This is a definite must-see-or-die-unfulfilled movie. Either go now or wait 'til it hits the dollar theaters, but definitely go check this one out!!!

Bill Tresler

TREMORS

CAUTION: THIS FILM DOES NOT CONTAIN THE WORD FUCK!

Also, there's a marked absence of tits and viscera. Horror for the pre-teen set. PG rating and a PG star, Kevin Bacon (*Footloose*).

Tremors is the story of four giant mutant earthworms terrorizing a small desert town. As with all horror movies, one must suspend disbelief in accepting not only the presence of monsters, mutants,

vampires or invincible psychos, but the completely idiotic and unbelievable way in which the victims invariably act, not to mention completely lame dialogue. Without profanity, graphic violence and sex, I say what's the point?

Bill Tresler

MISERY

With modern movie plots sucking the hind tit, in my opinion, and with the ridiculous prices sky rocketing higher, I usually avoid movie theatres like they were herpes. But whenever a flick comes out that's written and based on a novel by either one of my favorite authors (Stephen King, Dean Koontz, Clive Barker) I always make it a point to check it out despite the price of the ticket. When I saw the previews for *Misery* I knew that this would be no exception.

James Caan plays a famous romance novelist who has just finished his new novel in which he kills off the main character, ending the *Misery* saga. On his way from his mountain hideaway he loses control of his car resulting in a near-fatal crash. He is rescued by his number one fan, played by Kathy Bates, who helps him recuperate in her house; his prison. He allows her to read the newly completed novel in which her favorite character dies. Needless to say, the bitch freaks. She re-fucks him up and forces him to write a new sequel after destroying his first and only copy. All this eventually leads up to the life or death climax that violently takes place. All in all this movie rules! I always recommend the book over the flick because books supply so much more depth, but if you're not a bookworm then check this movie out.

Bill Tresler



1988 is the year Napalm Death's *From Enslavement To Obliteration* was put out on UK-based label, Earache. Shortly after, it was holding fast at #1 on the UK indie charts. Although the mainstream scene was astonished by this feat, Napalm Death's core following weren't in the least bit surprised. After all, since their first recorded effort on Crass Records *Bullshit Detector Vol. III* compilation, the bands credence and popularity had been expanding immensely.

Some hailed Napalm Death's musical extremity as the birth of a completely new musical genre. Bassist Shane Embury explains, "The term grindcore is derived from the overall sound of the music. It has to do principally with the sound of the bass, the distortion. As it caught on, instead of saying, 'Oh, that kills,' as they might in America, we'd say, 'That grinds.' The sound grinds through you. Definitely."

PIT: First, state your name and what instrument you play.

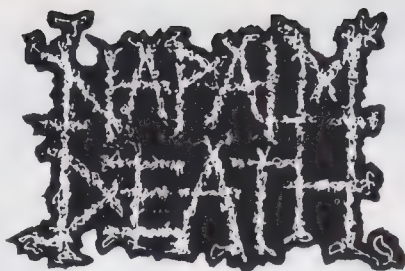
SHANE EMBURY: My name's Shane and I play bass.

What made you want to record at Moresounds studio?

Initially it was because bands like Death and Obituary recorded there, and we liked the sounds they got. I met Scott when he was in England and we got along great. He told us it was an excellent studio, so we thought we'd give it a try. We were fortunate enough to have money to do it with. We were all really happy with the finished product that we got. It's a little clean but I like that because it shows people that we're not just a bunch of noise. On our next album I hope we go someplace else because Moresound is becoming a little overcrowded. But Scott helped us alot.

What was Scott doing in England?

There was a band called Cancer from my



hometown and he produced their first album which is on Violent Solutions Records. I met him about a week before we went on a European tour.

Was that the Grind Crusher tour?

No, it was with Morbid Angel only.

How did that go?

Really well. Killer crowds. It was with the new line-up and it went down really well.

How are the people who have supported you since *Scum* now responding to the newer material?

I think some of the earlier fans are pretty much leaving us alone for the moment. They don't know how to deal with it. Most of the original fans are still with us but some think we changed, y'know, sold out. Most are still into it. There hasn't really been a change audience-wise.

What was the exact reason behind Bill and Lee leaving the band?

Bill left mainly to concentrate on Carcass. With Napalm Death being a full time band he had no time for his other band. Lee got so tangled up in his idealistic, socially aware views that he got grief and hassle from his friends. The band got to big for him as well. He's also very shy and into himself, so when people came up praising Napalm Death I think that got to him. There's just a million and one reasons why Lee left.

When did you start to get in touch with Jessie from Terrorizer and Barney who was with Benediction to start playing with Napalm Death?

Barney was a close friend to us for years. Lee told me he was gonna leave the band before our Japanese tour, so I asked Barney if he would join, and he said, "Yeah, sure." Jessie and Mitch, we'd been writing to for about four years. We were all into each others bands. So when they left we thought,

'Shit, what do we do?' So, we called up Jess and we called up Mitch and we were fortunate enough to get them over here. They're well versed in the Napalm style guitar riffing sound. It was an easy change.

Do Jessie and/or Mitch have anything to do with their other bands now that they're in Napalm Death?

No, not anymore. Napalm Death is so full time. Since Mitch and Jess have come into the band we've got so much more influence 'cuz before it was mainly me and Mick writing. Now there's more people contributing

to the songwriting.

Where was the new video shot?

It's inside a church that was converted into an art center in a place called Salsbury, about a hundred miles from London.

Whose idea was it to do the video?

It was our managers idea. We'd played there a few times. We were offered to do a video and we thought, 'Yeah!' I would have liked to put more crazier things in the video, like us working on a song, but we didn't have time to do it.

What kind of industrial bands do you like?

Controlled Bleeding, Test Department, Whitehouse. I like a monotonous, repetitive sound.

Do you see Napalm Death gettin' away from the classification of grindcore on your next album?

I suppose the majority of it will be Napalm Death but we'll be trying new shit out. Who knows? In three years we might be a totally different band.



FLOTSAM A D JETSAM



WHEN THE STORM COMES DOWN



Metal veterans Flotsam and Jetsam are probably best known for providing Jason Newstead for the bass-bereft Metallica, but those who haven't already should check this band out. They're perfectly capable of standing on their own musical merits. After replacing Newstead with Troy Gregory, they recorded *No Place For Disgrace* for Elektra. Now on MCA, their latest release, *When The Storm Comes Down*, produced by Alex Perialis (Testament, Anthrax), is a heavy, painstakingly executed and progressively powerful work.

PIT: Do you write the lyrics for alot of the songs?

KELLY SMITH: No, the bass player wrote most of the lyrics on the new album. I only did one of them, I think.

How long have you been in the band?

I've been with the drummer for ten years, pretty much. We were another band call The Dogs for a long time when we were with Jason Newstead. We did that for like five years. Then we changed the name to Flotsam And Jetsam when we got Mike and Ed. We were that for two or three years when Jason went off to Metallica. We got Troy and here we are.

Would you say that you've seen a lot of changes in the thrash scene over the past ten years. Especially in the last five years.

Everything used to be kinda Dio-ish. The heaviest shit was like Dio. Cartoon animals and creatures, demons and stuff. Now, bands are dealing with more real life things. But society is still treating us like we're living life in the demons and strange cartoon creature world!

What's "October Thorns" about?

"October Thorns" is about addictions, really. About being addicted to not being addicted to anything. Addicted to being clean or being addicted to anything.

What is the song E.M.T.E.K. about and what does E.M.T.E.K. stand for?

"E.M.T.E.K." is kind of a made up situation. It's about a guy who decides to be a guinea pig for inoculation testing so he can make money to buy a Thunderbird. It turns out that they're testing biological warfare. His skin starts turning green, his arms fall off, his hair starts falling out. We were trying to think of a name that sounded like some kinda chemical corporation so we just took the initials of each of our names.

How has it changed, musically, for you guys since the beginning?

As far as the actual tunes go they've almost always been written by Michael

Gilbert. We're just getting more intricate and doing wierd timings and stuff as they learn how to play guitar better. They're writing more intricate songs. As far as lyrics go, I think we've grown up a little. We've just decided to deal with things that affect us a little bit more than before.

Have you recorded with Alex Perialis before?

No, this is the first album we've done with him. It was pretty cool. We wanted a sound that sounded like we sound when we practice at our little jam pad, and that's pretty much what he got for us.

Where have some of your better shows been?

The Ritz is pretty cool, in New York City. We did a couple of shows in Arizona at the very beginning of the tour that were real cool. All our Texas shows are always real good. The crowds are pretty nutty over there. Y'know, they drink a lot.

Where did you get the theme for this album?

The album kinda deals with all the problems in the world. How, if we're not careful and do something about them, it's gonna be like a huge storm that's gonna come down and nail all of us all at the same time. It's gonna come hard and quick!

Is this the first record on a major label?

No, our last album was on Elektra. The first album was on Metal Blade; we had no manager then. Then we got a manager and got picked up by Elektra. It took us a couple of years to put out a new record because of all the paperwork and corporate bullshit. Then we finally put an album out on Elektra. Y'know, they have so many bands and so few people working there that they really didn't have the time or energy for us, so they kinda dropped us and we left at the same time. Our manager wasn't working out for us either so we went to MCA and got new management. Then it took another couple of years of more corporate bullshit before we could put out a new album!

How many songs do you write in a year?

The wait between records is all the time we had to write the album. We're writing the next album while we're on the road. We got a four-track studio we carry around with us. We have one of those little \$20 trunks from K-Mart. We've got all our four-track stuff and monitors. Our drummer has a practice kit that has little triggers on it so you can plug that into the four-track and get a drum sound out of it. We usually do it in the hotel room or in a dressing room while we're waiting to go on stage. It only takes five minutes to set

the whole thing up. And we're just writing a little bit each day. We've got like four or five songs for the next album in the making.

Do you spend a lot of time on the road?

Yeah, spend a lot of time on the road. We've done tours before, but they weren't as harsh as this one. When most bands go out they get a big tour bus and all kinds of crew, and they don't bring home any money. The only way to make money is off merchandise. We're touring in a little tiny van with hardly any crew, so we'll end up having money at the end of the tour. It's a little harder, though, we're at each other's throats all the time. It's gonna be worth it when it's all over.

What are you learning from all this touring?

Not to party so much. I've been sick for the last week. I just went through a couple nights with no sleep; stayed up and partied with the crew. Then came a week where there was no time to sleep, so I got really sick all of a sudden. From now on I'll find out what we're doing the next day before I party all night!

Why did you write the title to "6, Six, VI" the way it is?

Because the song's all about symbolism. Y'know, who made up 666 is supposed to be about this and 777 is about that? It's about who says what word is bad and what word is good. Pretty much just messin' with people. The title was written that way just to piss people off. Just to get some reaction. It's been working so far.

How much of what you do is just for the reaction?

Usually we just write things just because that's the way we feel. We don't really preach to anybody about anything or sway anybody's opinion. We're pretty much just stating our opinion and the way things are. We're just sayin', 'Hey, this is how silly the world is, let's laugh about it.'

How is touring with Prong? Do you think you guys work together, musically?

We bring in some really weird crowds. Everything from skinheads to yuppies. We get a really strange mix and everybody seems to get along pretty well.

Anything you want to add?

We have a new video out for "Suffer The Masses", that's our first single off the album. It's about the government doin' good for just a few people while hundreds of others suffer for it. We have a video for that and we're going to do a video for "The Master Sleeps". That'll be our second single, too.

PIT



DEFIANCE

Void Terra Firma, Defiance's second album, proves that collaboration can be the most effective way to write music. While their first release, *Product Of Society*, was an impressive introduction into the metal circuit, the songwriting was dominated by guitarist Doug Harrington. With new vocalist (practically stolen from local band Laughing Dead) Steev "Dez" Esquivel at the mike and veteran producer John Cuniberti manning the boards, *Void Terra Firma* is a giant step forward for these Bay Area bashers.

One thing that turned Defiance on about Steev was the fact that he has enough creativity to be a significant part of the songwriting and arranging. It's evident that by recruiting him the band has reached a higher level of musicianship and creative imagination.

We caught up with Steev, Jim Adams (guitar), Matt Van Der Ende (drums) and Doug Harrington (guitar) after their explosive performance as the opening act for Vio-lence.

PIT: What's the deal with the bass player?

SE: He's a cock, he lost. He knows he's not getting paid and he should be back in about a week. (laughs)

JA: Okay, here's what happened; he was hangin' out in our van, which was parked in a no-parking zone, out in front of the gig. In

Utah, you're allowed to drink outside the club, as long as you're not driving away. Mike was drinking outside the club, in the van, when a fight started in the club. I guess someone pulled a gun.

SE: It was at the Speedway Cafe.

JA: So the cops came and one saw Mike sitting there drinkin' and thought, "Hey, I'll see if I can bust him for something." They saw the van in a no-parking area so they felt the need to bust. Mike, not knowing he was going to be busted, started to walk away and they zoned in on him. He was being nervous, not answering their questions and trying to lie. Busted! They caught him on a Friday night and he had to wait the whole weekend before he could post bail. I guess he had a fuckin' roach on him. In Utah a roach is plenty for years. This is our first major tour so we didn't want to miss any shows, so I said, "Fuck it, I'll play bass." So I had to learn the bass parts tonight, before this gig. (laughs)

SE: It was cool though. It came out as well as the other shows so far.

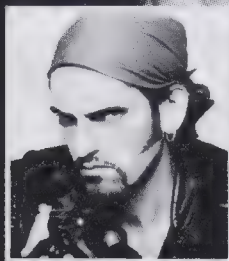
JA: Actually, it came out better than last night, 'cuz the sound here was better and they knew to keep the bass down tonight. I could tell that the people in the front knew that I wasn't the bass player. They looked like they were thinkin', "Huh? Does he play bass?!" And I was like, "No, but I know how to thrash." (laughs) We kept hearing these

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chants, "Where's the bass player!?"

SE: And we were saying, 'He's detained, he's wearing a carrot suit.'

JA: Yeah, he's weeding now. Making license plates.

What's the name of the album and what are some of the songs about?

SE: *Void Terra Firma*, that's our second album and the first song on side one is about canceled Earth, like life after the nuking. Have you seen the album cover? It's of everything swept away. A desolate planet.

JA: It's after the holocaust. The artist didn't capture what we wanted, so it's a little cheesy. Next time we're getting an artist from the bay area to do it. So we can see it before it's done. We sent him a couple of pictures and a color scheme so he did what he could. There should've been rough drafts shown to us so we could've corrected them, but we were in a hurry to get it out, so he sent it to us.

SE: "Slayground" is about that mass killing spree in Stockton. The guy who mowed down the children at their school,



then he killed himself afterwards.

JA: It was a Vietnam vet.

SE: Open fire with an AKA assault rifle then kill yourself. This guy was Mr. Morals.

JA: Because of that incident automatic weapons are illegal in California.

SE: "Last Resort" is kind of like when I first moved from a nice neighborhood in San Jose to Oakland. It was like instant poverty. I lost 38 pounds in two months, basically starving. Then I got in this band and gained 38 plus.

JA: "Steamroller" makes sense; it's a double meaning. Someone who's too

close minded, like him (points to Jim), to understand what it means. There's several meanings to every song. Take it as you will. "Checkmate" could have a lot to do with what's going on in Iraq right now.

SE: It's about parents that send their kids off to war, knowing it's not them going to lose their ass.

JA: It's like the rich sending the poor to do the dying for them.

(the other guitarist, Doug Harrington, enters.)

DH: Are you talking about

"Checkmate"?

JA: You tell him about it, Dougie.

DH: It's basically putting in perspective what's going on right now with all the rich bureaucrats and politicians sending off all these young kids to war.

SE: They send them off to war and us off to tour!

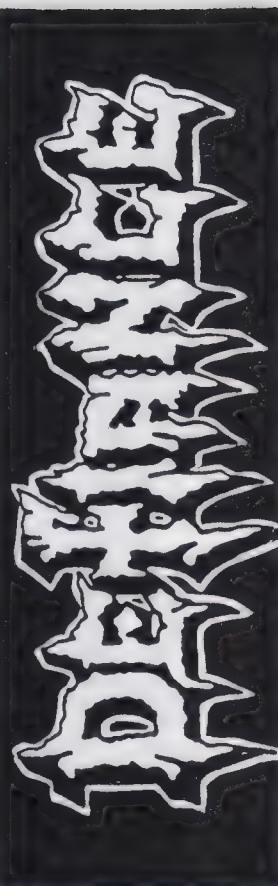
JA: Yeah, off to tour with no bass player.

Where are you going from here?

JA: Next is St. Louis. I'm still playing bass in St. Louis.

Any last words?

SE: Yeah, PIT is god!



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Bob Kulick, along with bandmates Dennis St. James, former Heaven and MSG member (vocals), Kjell Benner from Quiet Riot (bass) and Bobby Rock from the Vinnie Vincent Invasion (drums) have pooled their musical talents to form Skull, a metal lovers dream come true. Their first album, *No Bones About It* is scheduled for release in January 1991.

Whetting metal appetites with such great songs as "I Like My Music Loud", "Breaking the Chains" and "Living on the

Edge", this bone-crushing heavy metal band will have rock enthusiasts eager for more. Bob, with an outstanding industry resume which includes Diana Ross, KISS and Meat Loaf, plus extensive studio and songwriting experience and numerous platinum and gold albums to his credit, appropriately takes center stage as Skull's own best promoter and spokesperson.

Why did you decide to form another group?

BOB KULICK: First of all it's very hard being in a band, it's like being married only there's more people involved! And of course there's a lot more to it! After my last band, Balance (Epic-CBS), didn't happen-not that the records weren't great, in fact they were critically acclaimed and are very well known in Europe-I just backed up other artists for awhile; Paul Stanley, Meatloaf, Michael Bolton and Diana Ross are just a few of the people I worked with. I also spent a lot of time writing songs which is an absolute necessity if you're gonna have a band situation. Anyway, once I had some good songs and



Dennis and I discussed the concept of the band, and thanks to the encouragement and support of all our fans out there, both here and in Europe, Skull became a reality!

How about the name, or is it obvious?

Yeah, I decided to utilize the way I look with my shaved head; it was always meant as a joke, tongue in cheek so to speak! You know there's a lot of misunderstanding by certain people in the music business that this is a thrash band, but no, the name has more to do with my look than with the music.

Tell us about Dennis, Kjell and Bobby, who make up the rest of Skull, and a little of the bands history.

There's Dennis St. James who was in Heaven and MSG on lead vocals, plus he does some guitar work in the live show, Kjell Benner from Quiet Riot on bass and Bobby Rock from the Vinnie Vincent Invasion and Nelson, who was recruited to replace Chuck Burgi on drums, although Chuck did play drums on "Head Over Heels" on the album. We did a few gigs in California, some showcasing in New York and Los Angeles,

then recorded the album at Cherokee Studios with Mikey Davis, who was the engineer on the Vinnie Vincent Invasion project, as well as on the last Wasp record, and worked on the *Hot In The Shade* Kiss record. We just happened to gravitate to the same studio as Kiss because it's such a great rock-n-roll studio, and with Mikey being such a good engineer, he co-produced with Dennis and myself. Also early on, we did a four song tape with producer Eddie Kramer who I originally met through Paul and Gene when I was working on the Kiss *Alive II* album. I played guitar on the studio tracks, "All American Man", "Rocking in the USA" and "Larger than Life". One of the songs we did with Eddie, "Head Over Heels", is on the album.

Who contributes to the songwriting, and what inspires you personally?

All the songs are co-writes between either myself, Dennis and Kjell, or Dennis, myself and some other writers. There's nothing on the album that isn't at least co-written by the band. Adam Mitchell and my brother Bruce, who also plays some guitar on "Guitar Commandos", co-wrote "Losers Game"

with me. Adam of course has written a lot of songs with Paul Stanley and Gene Simmons, as has Bruce. Phil Brown, another great songwriter, co-wrote "Head Over Heels" with me. Alan Merrill, who co-wrote "I Love Rock-n-Roll", co-wrote "I Like My Music Loud", along with Dennis and Jon and Sally Tiven, who also contributed to "Living on the Edge", plus Steve Johnstad added his expertise to that song. "Guitar Commandos", "Paradise" and "Little Black Book" were in part the handiwork of John Siegler, another terrific writer. As for the sentiment of some of the songs: "Living on the Edge" is something I feel we all do all the time, the world has gotten even crazier so this song is

a real good observation. "I Like My Music Loud" is something, well I've never been known for "Bob, could you turn it up a bit!" I've never been shy about that. I believe you have to feel music, not just hear it! Although on Paul's solo tour, I found that there are people who play music even louder than I do, and Paul is one of them. "Little Black Book", and especially "Guitar Commandos", have lyrics immediately relatable to me as a person. "King of the Night" is more like the Mike Tyson theme song, but I hardly consider myself the ruler of all evil! Some people are just intimidated by my look, my persona. If I'm not smiling, they assume I must be angry or hostile, but that's not true at all. However, if you look at the album cover, I look like the last angry man! "Eyes of a Stranger" is a song we wrote about relationships, it's like desperate times call for desperate means, it is a sentiment I believe in, like relationships get strained, it's not the person you knew anymore. Everyone has had one, the 'Oh no, we're in trouble here', type thing.

How would you describe this first album?

This album kicks ass!!! Check out "Breaking the Chains" for instance. Even the ballad crushes, and check out "Eyes of a Stranger", it's relentless!!!

With having contributed to eight of the ten songs on the album, songwriting must be something you really enjoy. How many songs do you think you've written over the years?

Easily fifty, and I have four out this year alone on other people's records. Since I can't use them all and some are not right for Skull, it's great when someone else thinks enough of your songs to do it themselves. The ten songs on my album are what stylistically works for Skull, an extension of me, although this isn't a solo album. I may be head (so to speak) of the band, but I just want to be perceived as a member. If I wanted to do a solo album, I might do a Jeff Beck instrumental type thing.

After this album, what's on the horizon for Skull?

More albums, (that is after this one is a big hit!), videos and of course we will tour with this album. As far as I'm concerned people are going to be shocked as far as how good this band is right off. The other bands we'll be opening for aren't going to be happy having us play in front of them. I'm not saying that out of immodesty either, just pride, we won't be invisible. We're gonna do it all!

So what about you, Bruce and Kiss?

I'm a long time associate and friend of theirs, played on their records, toured with Paul, wrote with Gene and recommended Bruce until they asked him to join. I can't get away from them or them from me, which I don't want, nor do they. I'm part of the family, the fifth member. I know Eric real well, he's one sweet guy and great drummer. I hang out with Gene and Paul and Paul was my best friend years ago. They're great guys and a hell of a band. You know the true sign of greatness is longevity in this business. I have all the respect in the world for them. It's also pretty well known that I suggested to Gene and Paul on many occasions to consider Bruce when problems with Ace, Vinnie and Mark were happening. Bruce stylistically fits Kiss better than the other guys, he's a much better player. Ace, Vinnie and Mark were all good but as far as what really fits Kiss, Bruce, with a blues, hard rock style like mine, just fits better. There were even times when I played on KISS albums (*Kiss Alive II* and *Kiss Killers*, the European record) and people thought it was Ace but it wasn't.

What has your and Bruce's musical relationship been like over the years?

He learned a lot by watching his brother and it was a case of monkey see, monkey do. We played together with Meat Loaf and in some other situations, did a Michael Bolton thing together, were in BlackJack together, that is until I left. We both live in Los Angeles, spend time together and if he has a problem, or I do, we talk about it. He's a great guy, a class act, a sweetheart and a fucking great guitarist!

You were with Paul on his solo tour in '89, how was it?

One of the greatest tours I've ever done! We did "Tonight You Belong to Me" and "Goodbye", two songs from Paul's solo album that I played on which had never been done live before. The fans were amazing and the response fantastic, especially at The Palace in Los Angeles—girls were flipping off their tops, it was great! It was from this tour I realized how much people wanted to know about me and Skull.

Any funny or interesting stories involving Kiss that you would care to share?

Years ago they were doing a gig at The Palladium in New York, one of their last episodes in make-up, and there were only about ten people standing around since it was just a dress rehearsal. There was a technical breakdown so they had to stop. Paul goes, "Bob, come here, I want to show you something." I go over to him and

there I am standing next to the four of them, with their big heels, make-up and stuff. I tilted my head back and looked up! There they were just staring at me and I lost it, I broke up laughing. Of course, they wanted to know what was so funny. I explained to them I had never been up on stage with them before when they had on all this stuff. I was around them all the time and they just didn't look like themselves. They weren't that tall...well just the whole thing. Finally, they started cracking up, too, especially when I turned to everyone else present and said, 'Look at these guys, this is crazy, who are they?'



the stranglers

that. It's a personal lyric, y'know. I think the song speaks for itself. I don't think it needs explanation.

Do you do *The Strangled* 'zine?

That's right. It's one of the longest running fanzines.

Is it just about the band itself?

Well, no, we have other people contributing. But, when it has spaces to be filled we write things to fill it up. Most of it's supplied by the people that read it so it generates itself. It's not necessarily about us it's also about things that the readers are interested in as well. So, it's quite general information.

What's the cover of the album mean?

It means that we like dressing up as other people. Jet was lucky, he got to dress up three times. I only got to dress up twice. Jean was lucky enough to dress up as a woman two times.

Are you planning on a tour of the States?

We're lining up a tour for September and October hopefully all over the country.

Are you going to tour with anybody?

We might be; there are various possibilities. There's a possibility of co-headlining as well.

What are some of the bands you've been listening to recently?

I haven't really been listening to people you have heard of. I've been listening to and working with local artists in Bath so I've been listening to their music. I'm gonna work with them as a producer for the next couple of months.

You said earlier that you used "96 Tears" because it fit with the style.

"JEAN WAS LUCKY ENOUGH TO DRESS UP AS A WOMAN TWO TIMES."

What kind of style is that?

I'm not sure what it was we wanted but it became obvious that these nine very simple songs with very strong melodies had a certain element of psychedelic in them. Those are basically the things that stuck out.

What's the ideal musical situation for you?

My own 48-track studio at home in the country and a facility to produce my own records. That would be perfect.

Are you going to do any solo projects in the future?

Yeah, I'm working towards it now. Just sorting out a deal with some people at the moment.

Who do you work with when you do the solo thing?

I like to work with a lot of people. I like to work with Don Walls, Marcus Miller, various producers, if I like their work.

Is there anything you'd like to say to your American fans?

I just hope that we can get to a place where you can see us play. I know that America's a big place, and when we come and do a tour then talk to people on the phone and they're wondering why they didn't get to see you! So, I hope we play enough gigs so you'll be able to see us play 'cuz it's sounding and looking good now. We got eight people on stage. We got an extra guitarist to help me and we got a three piece brass section who are moving around with mobile mikes. We brought the horns with us on tour last time, three years ago, but they weren't mobile then.

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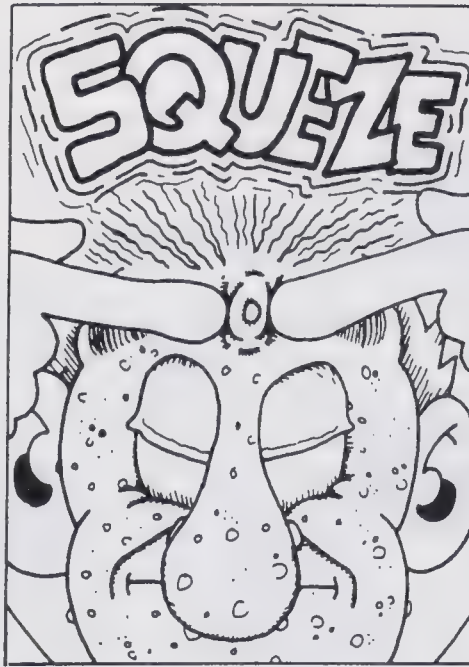
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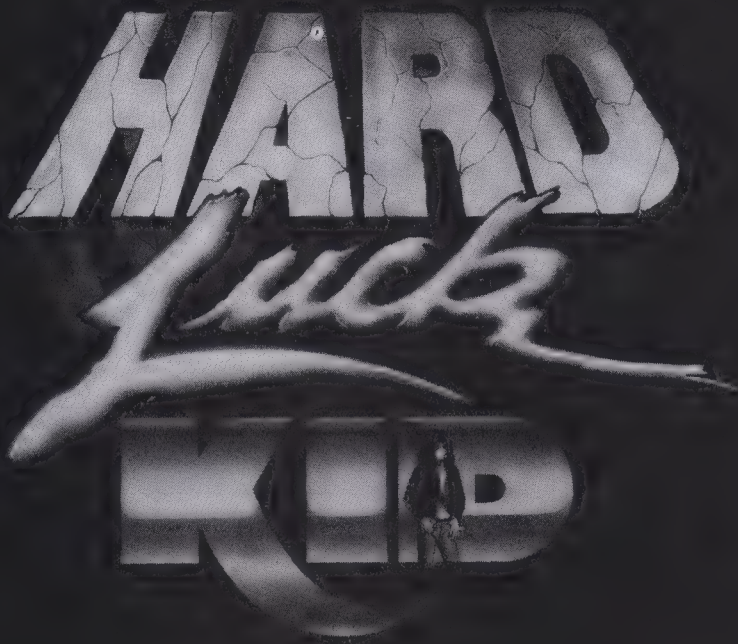
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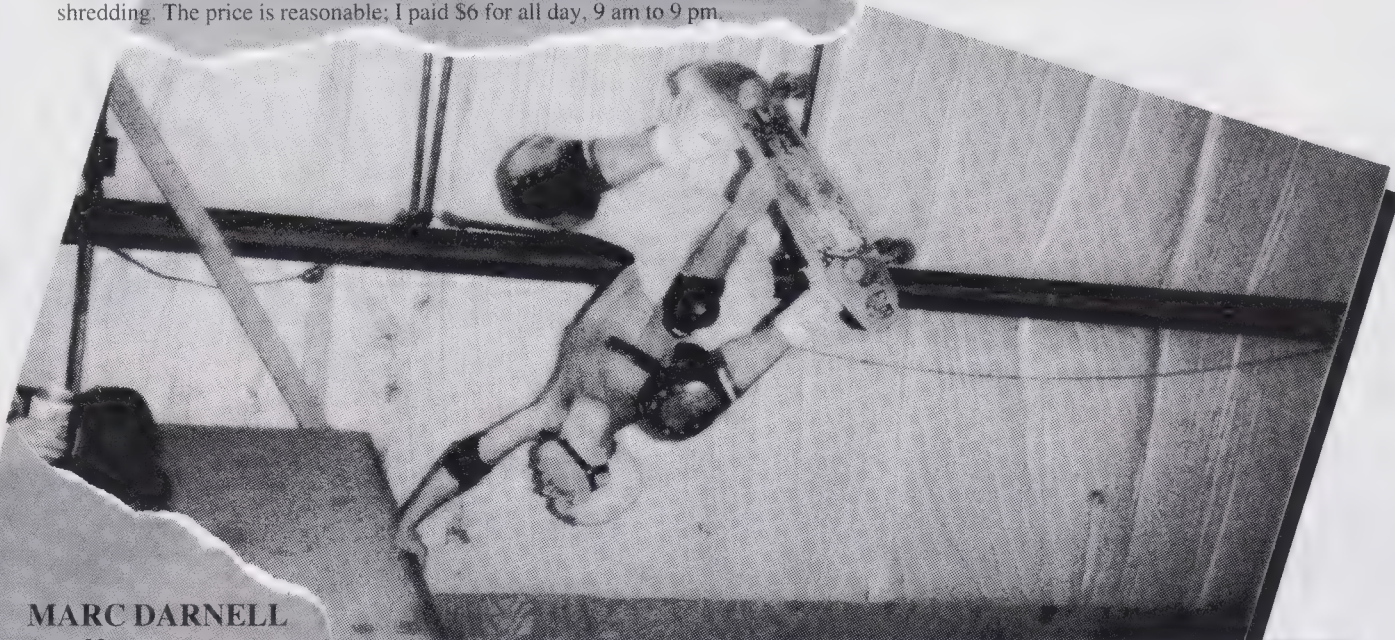
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EAT CONCRETE

I'm in Omaha, Nebraska (cornhuskerville). I've discovered a nifty fuckin' place out in a little suburb of Omaha called Irvington, it's known as EAT CONCRETE SK8 park. I went there a few months ago and skated it, it was rad. While I was there I took some rad photos and did some skating. I also did a couple of interviews with some rad skaters; local skaters. Here's how it went...

The park has been open for about a year and a half. There's a rad vert ramp with a roll-in on one corner. Then there's a five-foot mini-ramp right next to it. There used to be a five-foot spine ramp behind those ramps but they moved that outside and made it L-shaped. On the other side of the warehouse is a real crazy eight-foot ramp. In another part of the warehouse there sits a groovin' four-foot mini-ramp with a transitional to vert extension type thing. Outside there's a cheesy cement bowl, a six or seven-foot quarter pipe, a double wallride obstacle and then there's that crazy L-shaped mini-ramp. There's also a little lip trick ramp or jump ramp, whatever you prefer, built around a tree (go figure). The street set up is a bit blue cheese, but hey, you can street skate anywhere and these ramps are shredding. The price is reasonable; I paid \$6 for all day, 9 am to 9 pm.



MARC DARNELL

Age: 22

Years Skating: Two or three years

He prefers to skate vert, but has skated mini ramps lately. He says, "Because I suck on vert." He's a local who is thinking about getting married. He likes the park alot and says, "It's fun!" He ripped the mini ramp scene, too.



DARREN McCABE

Age: 21

Years Skating: Two

He prefers vert and also likes lip ramp. He's sponsored by TOXIC SKATES. When asked what he thought of the park, he just chuckled and said, "Well...." Later he said, "It's alright." All in all it's a rad place. It helps keep my sanity 'cuz it's not too crowded, but let's hope this article changes that.

Brian Tryon \$\$\$

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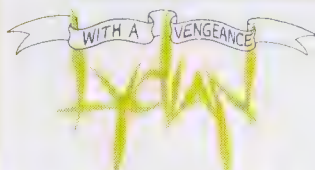
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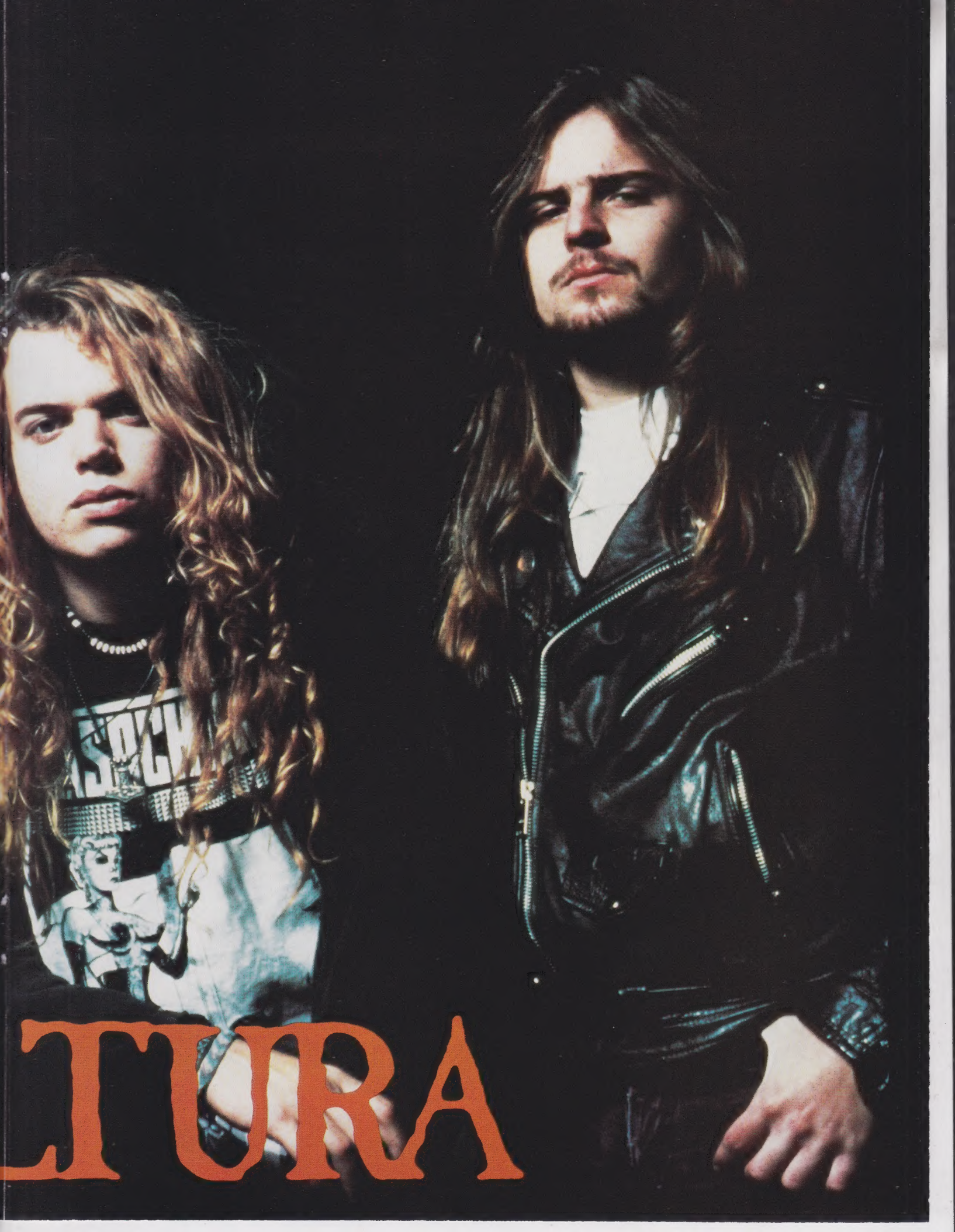
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